



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

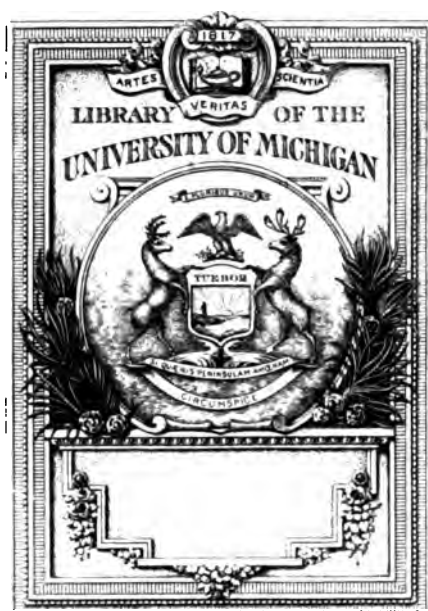
We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

B 961,640



[REDACTED]

12

[REDACTED]

820
3874

STUDIES IN ENGLISH

WRITTEN AND SPOKEN.

FOR THE USE

OF

CONTINENTAL STUDENTS,

BY

C. STOFFEL.

FIRST SERIES.

ZUTPHEN

W. J. THIEME & CO.

LONDON

LUZAC & CO.

STRASSBURG I.E.

E. D'OLEIRE

GRÜNER'S BUCHHANDLUNG

1894



020
S27

STUDIES IN ENGLISH
WRITTEN AND SPOKEN.

STUDIES IN ENGLISH

WRITTEN AND SPOKEN

*FOR THE USE OF CONTINENTAL
STUDENTS*



BY

C. STOFFEL

FIRST SERIES

ZUTPHEN

W. J. THIEME & CO.

LONDON

LUZAC & CO.

STRASSBURG i/E.

E. D'OLEIRE

(TRÜBNER'S BUCHHANDLUNG)

1894



PRINTED AT NIJMEGEN (HOLLAND)
BY H. C. A. THIEME OF NIJMEGEN (HOLLAND)
AND
TALBOT HOUSE, ARUNDEL STREET
LONDON, W.C.

P R E F A C E.

The papers following, though written in such English as one not to the manner born can command, in the first place address themselves, not to English readers, but to the steadily widening class of earnest students of the language of the United Kingdom and the American Union, in Holland as well as in Scandinavia and Germany.

The book has been written in English, partly because it is the foreign language in which I feel least out of my element, and partly because I wished to be intelligible to English and American readers also.

Many things in it may appear pedantic, superfluous, or self-evident to English readers, which yet may be of real interest to Continental students of the language.

Our mother-tongue is so essentially a part of our mental self that in studying it we experience a real difficulty which is not felt by those who face it as a foreign language. From this point of view it is easy to see that some of the most common and often most anomalous idioms, in the case of which familiarity has bred contempt with those who have constantly used and heard them from their earliest youth, stand a better chance of being made the subject of systematic study, by foreigners than by natives.

I may be allowed to illustrate this by a case in point that has lately come under my notice.

A very common phrase in negligent English speech is "*Here you are!*" in the sense of "*Here is the thing you want*"; also "*There you are!*" (See *infra*, p. 276). Now, so far as I know, the learned Dane Otto

Jespersen, in his admirable and wonderfully suggestive book, *Studier over Engelske Kasus*, p. 169, of which an English translation is being prepared by the author, has been the first to point out that, in these phrases, *you* is most probably a *dative* originally, so that, in the first instance, the meaning was "Here (there) is for you". Compare the Shakespearian "Here is for your pains" (*Two Gentlemen*, I, 1; *Romeo*, II, 4, etc.). Jespersen explains that, as in the case of "if you like", which has taken the place of an older "if it liketh you", *you*, from being a dative, has come to be looked on as a nominative, so that in consequence the verb got changed from *is* to *are*. Whatever may prove to be the ultimate value of Jespersen's ingenious hypothesis—and I, for one, cannot but think he has hit the mark—I venture to think that no English student of his mother-tongue would readily have thought of inquiring into the genesis of such a phrase as "Here you are!"

To take another example, a student who is not an Englishman, is far more likely than a native to have his attention attracted by such a syntactic phenomenon as the curious use in colloquial English of the phrase *at least* in the sense of "or rather", which I have exemplified on p. 225, Note (compare p. 276, Note). In this case it would seem that the change of meaning must be accounted for by the illogical transposal of *at least*, from its place after the *but* which introduces a co-ordinate sentence, to a place at the head of the principal sentence; a transposal probably induced by the analogy of the numerous sentences which are legitimately introduced by *at least*. If, for example, we take the last quotation on p. 225, text, it is not difficult to see that the regular construction would be: "Your pretty girls and their dresses are none so dusty. [What I mean to say is] they *were* dusty, in the literal sense, but, *at least*, they were delighted and delightful".—And so with the other examples cited in the foot-note.

Of such cases in which, at least, it is not "Custom that makes dotards of us all", the student will, I hope, find more than one instance in the following pages.

I would add a few words regarding some of the papers of which my book is made up.

Of some of them the nucleus—but hardly more than this—may be found in papers of mine printed in the back volumes of periodical publications.

Thus, the bulkiest of the following essays is a complete recast, and expansion to about four times its original size, of a paper under a slightly different title, contributed to the eleventh and last volume of that ill-fated periodical, *Taalstudie*.

A very small part of the matter contained in "Scriptural Phrases," etc. (p. 125 ff.) may be found in the six pages devoted to the same subject in Vol. VIII, pp. 84—89 of the same publication.¹⁾

As regards the papers on "Certain Functions of the Preposition *for*", No. VII, "*For* before Acc. c. Inf.", is a complete recast and enlargement of a short paper in German which fourteen years ago I contributed to Herrig's *Archiv*, LXII, 209; and of No. I, "*For* = in spite of", the main reasoning will also be found in an "Entgegnung", which I had inserted in *Anglia*, XIII, 107 ff.

Of the remaining part of the book nothing has been in print before.

With respect to the paper on "Slang and its Congeners", I should add that it has been written quite independently of John Farmer's work *Slang and its Analogues*, Vols. I, II (A—F), a somewhat expensive "limited edition" book, which I know of only from reviews not uniformly favourable.

¹⁾ I avail myself of this opportunity to supplement the essay mentioned in the text, by a reference to what I take to be a most curious use of a Prayer Book phrase in Vulgar or sub-colloquial English (see *infra*, p. 169).

In 'skying' a coin for the purpose of deciding a point at issue between two parties, two methods are in vogue: there is either the 'slow torture' of spinning the coin thrice, the decision to go against the tosser-up, if the other party, twice out of the three times, guesses right on which side the coin shall fall; or, the 'sudden death' method in which *one* toss is decisive; e. g. *Punch*, 1860, Vol. II (Vol. 39), 147^b: "*The Barrister*. Will you sky a copper which way it shall go? *Mr. Jolliboy*. I'm agreeable to the copper. *Mr. Chaffers*. Sudden death? — *The Barrister* (*skies the coin, and places his hand on it*). Go it — who'll cry? *Mr. Jolliboy*. Woman! *The Barrister*. 'Tis". — It is very likely that the phrase *sudden death*, as thus used, is a reminiscence from the *Litany* in the *Book of Common Prayer*: "From battle, and murder, and from *sudden death*, Good Lord, deliver us". — *Comp. Review of Reviews*, Oct. 15, 1893, 374^b: "It is *sudden death* to any native in Matabele-land, who, if he has seen a python, does not by some means or other manage to secure it and bring it in alive".

My references to books quoted are as a rule full enough to ensure ready identification. I subjoin the expansion of the less obvious abbreviations of book-titles: T stands for *Tauchnitz Edition*; D, for Davies' *Supplementary Glossary*; H, for Hoppe's *Supplement Lexikon*, 1st Ed., 2nd Ed. A.—Do; N. E. D., for the *New English Dictionary*, edited by Dr. Murray.

My best thanks are due to Messrs. Bradbury, Agnew & Co., Limited, the proprietors of the copyright, for their great kindness in permitting me to make use of the 'Arry rhymes from *Punch*, on pp. 174—182.

NIJMEGEN,
February 1894.

C. STOFFEL.

CONTENTS.

On certain Functions of the Preposition *for*.

I. <i>For</i> = notwithstanding, in spite of	1
II. <i>For</i> = for fear of; to prevent	18
III. <i>For</i> = by reason of the want of, for want of . .	23
IV. <i>For</i> = in the capacity of, considered as, as . . .	27
V. <i>For</i> (<i>restrictive</i>) = so far as . . . is concerned; as regards	37
VI. <i>For</i> (<i>causal and instrumental</i>) = owing to, on account of, because of; through the medium or instrumentality of, through.	42
VII. <i>For</i> before Accus. c. Infin.	49

"No; not":

I. The Adjective Pronoun <i>no</i> = Anglo-Saxon <i>nān</i> . .	77
II. The Adverb <i>no</i> = Anglo-Saxon <i>nā</i>	87
III. The Absolute Particle <i>no</i> = German <i>nein</i>	107

"Only" = except. 115

"To think long", etc. 120

Scriptural Phrases and Allusions in Modern English. 125

Annotated Specimens of "'Arryese";

A Study in Slang and its Congeners.

I. Introduction.	170
II. Texts.	174
III. Spelling and Pronunciation	182
IV. Grammar	192
V. Vocabulary and Style	196
VI. Miscellaneous Notes	272

Corrections and Additions. 318

Index 321

ON CERTAIN FUNCTIONS OF THE PREPOSITION "FOR."

I.

For = notwithstanding, in spite of.

1. The preposition *for* in the sense of 'in spite of' is in modern usage almost restricted to the phrase *for all that*, as used in Burns' line, "A man's a man for a' that", while in other locutions, such as *for aught I know*, *for all the world*, and a few others to be hereafter discussed, the original meaning is no longer clearly, if at all, felt.

In the older stages of the language *for* in this sense was of more frequent use, and one instance of it is found as early as late Anglo-Saxon.

Koch² (II, § 407), Mätzner (II, 1, p. 444), and March (*A. S. Grammar*, § 337) agree in citing from the *Anglo-Saxon Chronicle* for the year 1006 a passage in which *for* evidently means 'in spite of': *Ac for eallum thissum* se here fêrde, swâ he sylf wolde = but in spite of all this the army went the way it liked.

Both Koch and Mätzner treat *for*, as used in this passage, as a special case of 'causal *for*'. Mätzner, l. c., says: "Das kausale *for* erhält häufig einen concessiven Character, so dasz es sich mit *despite* zu berühren scheint.... Concessiv wird der Grund nur durch seine Beziehung auf einen adversativen Prädicatsbegriff".—And in his *Altenglisches Wörterbuch*, i. v. *for*, 6, *ð*, the same authority has: "Bei einem adversativen Prädikatsbegriffe erscheint der mit *for* eingeführte Grund als wirkungslos eingeräumt, wo die deutsche Sprache trotz zu verwenden pflegt".—Koch, l. c. also speaks of "den wirkungslosen Grund"; and so does Imm. Schmidt in his *Grammatik* (1889), p. 490, where he treats of such a sentence as "A man's a man for all that".

Are these authorities right in treating *for* = 'in spite of', as a special case of 'causal *for*'? Does *for* in such a Middle English sentence as the one which both Mätzner and Koch quote from Langtoft's *Chronicle*, 5972: 'the Rescamiradie was taken that ilk ðere in Wales thorgh a spie, *for* all his powere', really denote "den wirkungslosen Grund"? To me it is clear that *for* does not in such cases introduce "einen Grund", but "ein Hindernis", which the preposition denotes to have remained without effect; and I see no way of deducing this sense of *for* from the general sense of 'causal *for*', which we have in 'he married *for* love'.

I think it far more likely that in *for* = 'in spite of', we have a special case of 'local *for*' = before, in the presence of; *coram*. *For* in the sense of both *ante* and *coram*, is frequent in Anglo-Saxon, but disappears at an early period. There cannot be much doubt, however, I think, that in the passage from the *A. S. Chronicle* quoted higher up, *for callum thissum* must be understood to mean, 'in the presence of (= in spite of) all these obstacles'. Nor are analogies wanting for such a filiation of meaning. I would point to such expressions as, 'he persevered *in the face of* all obstacles', 'he carried his point *in the teeth of* the most determined opposition', where phrases originally meaning 'in presence of' have come to denote 'defiance of obstacles'. In some such way, *with* has in certain cases come to mean 'in spite of', as in, '*With* all his diligence he got poorer and poorer', and in the same manner the Dutch *met dat al* must have become equivalent to 'niettegenstaande dit alles', just as German *bei alledem* means 'trotzdem'. What we tell a man 'to his face', i.e. in his presence, is always something that goes against him, as when in Sheridan's *Rivals*, III, 3, for instance, Lydia Languish says to Captain Absolute, whom she only knows as Beverley: "Let my aunt's choice be Captain Absolute, but Beverley is mine"; on which her aunt, who is listening unperceived by them, says "aside": "I am astonished at her assurance! —to *his face*—this is *to his face*". In French too, what we say or do 'à la barbe de quelqu'un', is always intended for a taunt; 'malgré lui'; 'in his mauger', as Middle English has it.¹⁾

¹⁾ *The Ballad of Chery Chase*, 1—3: The perse owt off northombarlonde an arowe to god mayd he,—that he wold hunte In the mowntayns off chyviat within days iij,—*In the magger of doughté dogles & all that ever with him be* [Skcat, *Specimens of English Literature*, p. 67, 68].

This view of the origin of *for* = 'in spite of', is shared by Mason, *Engl. Grammar* (1881), § 284, and by Flügel (1891), who i. v. "*for*, 6) ungeachtet, trotz", observes: "vielleicht ursprünglich Verkürzung für '*fore* = in the face of".

2. It is not a little remarkable that the phrase in which we for the first time meet with *for* = 'in spite of', *scil.* the Anglo-Saxon '*for calum thissum*', should have kept its ground down to our days, as represented by the modern *for all this*.

In Middle English, examples of *for* = 'in spite of', become more frequent, as may be gathered from the examples cited in Mätzner's *Grammatik* and *Wtb.*, and by Koch in his *Historische Grammatik*. It is important to observe that, in the majority of these examples, *for* is followed by the generalizing *all* which also figures behind it in the oldest example. Middle English examples in which *for* = 'in spite of', is not followed by *all* or by some other generalizing term (*aught*, *any*), are exceedingly rare.

In the passage which Koch² (II, p. 355) cites from Laȝamon, 1446, to exemplify *for* = 'in spite of', and in which *for* is not followed by *all*, *for* means 'on account of': 'Ȝif the king hit haueth forboden, ne scal him neuer beo tha bet, ne nawit *for* his forbode nulle ich hit bileuen' = If the king has forbidden it, he shall be none the better [for it], nor will I at all leave it undone *for* his prohibition.

In all the other examples in Koch, *for* = 'in spite of', is followed by *all*. Mätzner in his *Grammatik* has several examples from Middle and from older Modern English; only three of them, one from *Hudibras*, one from Skelton, and one from *Richard Coeur de Lion* have *for* followed by *any*; in all the others we have *for all*. I subjoin a few more examples of *for any* taken from Chaucer (*Bell's Edition*).

The clothred blood, *for eny* lechecraft,—Corrumpith, and is in his bouk (= belly) i-laft (I, p. 177: *The Knightes Tale*).—This mayde schal be myn *for any man* (III, p. 62: *Chanounes Yeman-nes Tale*).—Haue mercie on thiself *for any* awe (V, p. 201: *Troylus and Cryseide*).

Here is an instructive passage from *Piers the Plowman*, C Text, III, 211 ff. (*Skeat's Edition*), in which *for any* = 'in spite of any', occurs three times: Go atache tho tyrauns, *for eny* tresour, ich hote,—Let feterye fast Falsnesse, *for eny* kynnes ȝiftes.... And if ȝe lacche Lyere, let hym nat a-skapie—To ben set on the pillori, *for eny* preyere'.

In Mätzner's *Wtb.* there is one passage quoted from *Gawaine*, 1854: 'He myȝt not be slayn, *for* slyȝt vpon erthe', in which *for*, not followed by *all* or *any*, may mean 'in spite of'. The following indubitable example of *for* = 'in spite of', immediately followed by its case, is taken from Robert Brunne's *Chronicle*, Lambeth MS. 131 (*Anglia*, IX, 43 ff.) ll. 4314—5: 'Fre we ar, so schol we be,—And ȝyf God wyl, we schul *for* the'.

3. Besides being followed by *all* or *any*, *for* = 'in spite of', may in Middle English precede *ought*, especially in the standing phrase or epic formula, often little more than a stop-gap, '*for ought* that may betide (befall)' = in spite of anything that may come to pass. In addition to the two examples of '*for ought* that may befall', quoted in Mätzner's *Wtb.* i. v. *awiht*, I subjoin a few from Chaucer (*Bell's Edition*): 'And whos child that it was he bad hir hyde—From every wight, *for ought* that mighte bytyde' (II, 142: *Clerkes Tale*).—'Now, Sir, quod she, *for ought* that may bityde,—I most han of the peres that I see' (II, 196: *Marchaundes Tale*).—Compare also *Englische Studien*, XIII, 412, where Zupitza quotes two instances of '*for ought* that may betide', from *Perceval*.

4. The same *for* = 'in spite of', is in Middle English also found in the standing phrase '*for ought* I know (wot, can, see, etc.)' = *in spite of anything I know*, which readily passes into the nearly allied sense of: 'there being nothing to the contrary that I know of' = so far as I know.

Of M. E. '*for ought* I know, etc.', Mätzner's *Wtb.* has no examples, nor are there any in Murray's *New English Dictionary*, i. v. *ought*. It cannot, therefore, be superfluous to give a few from Chaucer. *Prologue to Canterbury Tales*, 390—1: A shipman was ther, woned fer by West:—*For ought* I wote, he was of Dertemouth.—*Troylus and Cryseide* (*Bell's Edition*, V, 199): Thus am I lost, *for ought* that I kan se.—*Ibid.*, 219: She colde was, withoute sentemente,—*For ought* he woot, for breth felte he non.—*Ibid.*, 107: He shal it nevere wyn,—*For ought* he can, whan so that he begyn (= in spite of anything he can do).

That *for* in M. E. *for ought* I wote really means 'in spite of', is indirectly proved by the fact that M. E. *awiht*, *auht*, *ought*, is almost exclusively restricted to interrogative and negative sentences, and to conditional clauses introduced by *if* (see Murray's N. E. D. i. v. *ought*). In modern English this rule for the use of *ought* is absolute; of course the negation may be implied only, as in

Tennyson's *Vivien*, 239: 'Unfaith in *ought* is want of faith in all'.

Dr. Imm. Schmidt, in his *Grammatik*, p. 369, shrewdly observes that *for ought I know* does not occur in a *negative* sentence, but is in this case replaced by *so far as I know*: "He is *not* dead, *so far as I know*". I find the truth of this observation confirmed by my own reading, and it shows that the negative force of *for* in *for ought I know* is still dimly felt, so that it is found inexpedient to use *for ought I know* after a negative, thus avoiding the obscurity which a heaping of negatives involves.

It is therefore almost certain that *for ought* in M. E. *for ought I wote*, must have a negative import, and this can be caused only by the preposition *for*. Now the only negative senses of *for*, known in M. E. are 1) *for fear of* (= to prevent = in order *not* to . . .); and 2) *in spite of* (= *notwithstanding*); the first is evidently out of the question here, and so we can hardly escape from the inference that *for* in '*for ought I wote*' means 'in spite of'.

5. As to the process by which *for ought I know* = 'in spite of anything that I know of', has come to mean, 'there being nothing to the contrary that I know of' = 'so far as I know', a sense that the phrase has retained down to our time, a few words of explanation may not be out of place.

I have pointed out in § 1, how *for* = 'in spite of', introduces the 'ineffectual obstacle'. Thus, behind 'for aught that may befall', we have to supply mentally: 'to impede (hinder, prevent) it'; in other words, Mätzner's 'adversatives Prädikatsbegriff' (see § 1), which we find fully expressed in such a sentence as the one quoted in § 2: 'The clothred blood, *for eny lechecraft*, corrupith'. Now, the notion of an 'ineffectual obstacle' easily passes into that of 'the absence of any obstacle whatever', and in this way it is not difficult to realize how 'in spite of anything I know to the contrary' takes the sense of 'at least I know of nothing to the contrary' = so far as I know.

6. *For aught (that)*, in which *that* is the relative pronoun, having once got the restrictive sense of *so far as*, it began to be freely used also in other connexions. Thus in Shakespeare, and, for the matter of that, down to our time, we find: 'for aught I care', 'for aught I see', 'for aught (that) I can tell', 'for aught that ever I could read', etc.

How necessary it is to clearly feel the real force of these and similar phrases, is shown by the treatment which a well-known

Shakespearian passage—a 'winged word', in fact—has undergone at the hands of an eminent scholar.

The passage in *Midsummer Night's Dream*, I, 1, 132: '*For aught that ever I could read,—Could ever hear by tale or history,—The course of true love never did run smooth*',—is by Alexander Schmidt in his admirable and exhaustive *Shakespeare Lexicon* adduced as an instance of "*for*, 12) == with respect to, concerning", so that according to Schmidt the sense would be: 'Nach allem [mit Bezug auf alles] was ich je (darüber) habe lesen können', as Lucas translates the passage in his *English-German Dictionary* (1853), i. v. *for*. It is evident that this is not the meaning; in accordance with the original negative import of the phrase *for aught (that)*, the sense is: 'at least I have never read the contrary anywhere'.

Thus in 'for aught I care', *for aught (that)* means 'so far as', and the whole phrase is equivalent to: 'and I should *not* care if this should turn out to be the case.—*Punch*, 1860, Vol. I (Vol. 39), 139^b: 'a Mr. Lyle (a descendant of Annot Lyle *for aught we know or care*)'.

When *for aught (that)* had once come to have the restrictive sense of *so far as*, the original negative import of *for* in this phrase was completely lost sight of, and, as we have seen, so acute a scholar as Schmidt adduces *for aught I know* as an instance of *for* = 'with respect to, concerning,' while respectable modern Dictionaries, such as Annandale's *Ogilvie*, and Cassell's in many respects admirable *Encyclopædic Dictionary*, coolly give '*so (as) far as*', as one of the senses of the preposition *for*, thus quietly ignoring the fact that *so far as aught that I know* does not make sense.

7. I may as well at once bring down the history of the phrase *for aught I know* to our days. The original negative sense of *for* being forgotten, we observe in contemporary English a growing, and in a manner quite legitimate, dislike to use *aught* in a phrase that is now conceived of as an affirmative one only. Hence, while 'for *aught* I know' is not by any means obsolete, we find it run hard by such comparative modernisms as 1) 'for *anything* I know', which occurs as early as Shakespeare (II *Henry IV*, 5, 146), but is rare in modern English; 2) 'for *all* I know', which in this sense is quite modern; 3) 'for *what* I know', which is quite modern too.

I shall now proceed to give a number of chiefly modern illustrations; first of

I. *For aught I know (care, reckon, see, etc.)*. Goldsmith, *She*

Stoops to Conquer, III, 1 (*Tauchn. Ed.* p. 360): They may be missing, *for aught I know to the contrary*.—*Roswall and Lillian* (a Scotch ballad of 1663, printed in *Engl. Studien*, XVI, 3) ll. 733—4: For he is but a batcheller—*For ought that I do know or hear*.—*Argosy*, Febr. 1884, 161: It had never been disclosed to him that she was an engaged girl; *for aught he knew to the contrary*, she had been as free as air.—Wilkie Collins, *After Dark*, 251 (T.): The 'passive accomplice by his silence and secrecy, *for aught he knew to the contrary*, of a crime which it was his bounden duty to denounce.—*Engl. Illustr. Magazine*, Dec. 1883, 129: I might still be standing bound like an eagle displayed ¹), *for aught you fellows recked*.—Curren Bell, *Wuthering Heights*, 73: She might trample on us like slaves, *for aught he cared*.—*Letters of Charles Lamb*, I, 299 (*Ed. Ainger*): *For aught I see* you might almost as well remain where you are.—*Punch*, 1862, Vol. II (Vol. 43), 32^a: Here, perhaps, *for aught we know*, are phenomena brought into collision with faith.—*Id. ibid.*, 235^b: While the men whom they half murder, *for aught we know*, may starve.—*Punch*, 1879, Vol. II (Vol. 77), 25^b: It may happen *for aught that he knows*.—*Punch*, 1860, Vol. I (Vol. 38), 62^b: And for want of our Balmorals (*a kind of boots*), *for ought we know*, the dandies may have sported blacked-up bare feet.—*Id. ibid.*, 82^a: The Venerable Bede has told another story of it, which, *for aught we know*, may be as mythical as that which has been told.—*Id. ibid.*, 144^b: *For aught we know*, moreover, the noseguard may have exercised a bearing on the character, as well as on the countenance.—*Punch*, 1880, Vol. I (Vol. 78), 136^a: A glassful of some nauseous stuff... which, *for aught the Actor can tell*, may be highly injurious in its effects.—*Academy*, April 9, 1892, 342^a: When Much [in Tennyson's *Foresters*] says, "More water goes by the mill than the miller wots of", he is, *for aught I know*, quoting what may well have been a common proverb at an earlier date than Shakespeare's.—The example last cited, together with several of the other passages quoted, conclusively proves that *for aught I know* cannot in all cases be mechanically replaced by *so far as I know*. In this case 'so far as I know' would not express what the writer wants to say, *scil.* 'at least I know of nothing to the contrary'.

¹) *An eagle displayed*, a term in heraldry: an eagle represented erect with expanded wings; the man in the text had been tied to a thick tree.

II. *For anything I know (can tell, see; that appears, etc.).* *Punch*, 1882, Vol. I (Vol. 82), 157^a: "She may be quite right *for anything that I know or care*".—*More Ghost Stories* [New Year's Extra Number of the *Review of Reviews*, 1892], 89^b: *For anything we know to the contrary*, the spectre still makes its nightly rounds.—*Punch*, 1861, Vol. II (Vol. 41), 13^a: The West Riding of Yorkshire shall be split into North and South and . . . each shall have its share of Wapentakes (which may be something nice to eat *for anything Mr. Punch knows*).—Dickens, *Our Mutual Friend*, IV, 33 (T.): They might have turned out of this world *for anything Mr. and Mrs. Boffin ever saw of them to the contrary*.—Swift [*apud Webster i. v. for (g)*]: *For anything that legally appears to the contrary*, it may be a contrivance to frighten us.—Dickens, *Nickleby*, I, 177 (T.): With a face that might have been carved out of lignum vitæ, *for anything that appeared to the contrary*.—Huxley, *Hume* [in Morley's *English Men of Letters*], 81: *For anything that can be proved to the contrary*, there may be a real something which is the cause of all our impressions.

It is clear from the examples last cited that 'for anything that appears (to the contrary)' means: *at least there is no evidence to the contrary*, just as 'for aught I know (to the contrary)' means: *at least I know of nothing to the contrary*; and that we can do nothing here with the Dictionary definition *for* = 'so far as'.

III. *For all I know (see, care, can tell, etc.).*—*Punch*, April 5, 1890, 165^a: The roses by the way, love,—Were large and, oh, so fair!—And so they are to-day, love,—*For all I know—or care!*—*Punch*, 1880, Vol. II (Vol. 79), 124^a: The Dora may be anything between the Great Eastern and a canoe, *for all I know*.—*Punch*, 1879, Vol. II (Vol. 77), 205^a: I am liable to be tried by Court-Martial, certainly sent to the right-about, and, *for all I know*, shot.—*Id. ibid.*, 263^b: Daly and Killen and Davitt may be Fenian Head-centres *for all we know*.—*Ill. London News*, Sept. 14, 1889, 326^a: Jonathan Wilds of literature, who dwell, like these others *for all I know*, in golden palaces.—*Punch*, 1883, Vol. I (Vol. 84), 154^b: Bruce is really a good fellow, *for all that I can hear*.—Jerome K. Jerome, *Idle Thoughts*, 155: And, *for all we know*, Xantippe had no mother to whom she could go and abuse Socrates.—*Id. ibid.*, 166: 5000 miles away! Dead *for all we know!* What of that?—*Punch*, Aug. 27, 1892, 85^b: She may have 'ad one o' them galvanic belts on *for all you can tell*.—Hugh Conway, *Dark*

Days, 167: *For all I knew to the contrary*, there might be a warrant out against me.—*Notes and Queries*, March 29, 1890, 243^b: A story current in Gloucestershire and Wilts certainly sixty, and, *for all I know to the contrary*, six hundred years ago.—*Punch*, March 11, 1893, 109^a: It may be Sanskrit *for all I care*.—*Punch*, 1882, Vol. I (Vol. 82), 9^a: *For all we know*, this innocent appendage (eye-glass) may possess the same qualities as the signet-ring old What's-his-name had in the days of the *Arabian Nights*.—*Review of Reviews*, Nov. 15, 1892, 482^a: A majority which, *for all we know*, might be a majority led by Mr. Balfour.

IV. *For what I know* (see, care, can tell, etc.).—*Punch*, July 9, 1859, 20^b: The bricks that contributed to its ugliness, may have helped to lay down the new pavement in Regent Street, *for what we know*.—Trollope, *Prime Minister*, I, 49 (T.): You may be an Admirable Crichton *for what I know*.—*Punch*, 1865, Vol. II (Vol. 49), 149^b: *For what we know*, the advertisement may be a roundabout way of announcing the sale of a series of old parliamentary debates.—*Punch*, 1853, Vol. I (Vol. 24), 232^a: It was plain enough anybody might have run away with me *for what he'd have cared*.—*Id.* Vol. II (Vol. 25), 68^b: Oxford—the Mother of Science, and (*for what I know*) the Aunt of Literature, and the Grandmother of the Arts.—*Id. ibid.*, 257^a: And, *for what we know*, as he comes from a very warm climate, the Ant-eater may use his tail in the summer to fan himself with.—*Punch*, 1861, Vol. II (Vol. 41), 2^b: The very banks may, *for what we know*, be built of paper, as many a discount, or bubble bank is with us.—*Punch*, 1860, Vol. I (Vol. 38), 104^a: He may be a descendant of the great John Knox himself, *for what we know to the contrary*.—Stevenson, *The Master of Ballantrae*, 31: "The devil may come of it *for what I care*", says the reckless fellow.

In almost all the passages cited under III and IV, 'for all (what) I know etc.' is much more aptly explained by 'at least I know of nothing to the contrary', than by 'so far as I know'. This shows that the original negative drift of the phrase is still partially present in the consciousness of speakers and writers.

8. It cannot have failed to strike the reader that in a great many of the illustrative quotations given under I—IV, the multiplicity of meanings in which the preposition *for* has been, or was, used in various stages of the language, has led writers to emphasize the meaning of *for aught* (all, etc.) *I know*, by the addition of the

phrase *to the contrary*. This addition, as we have seen under II, occurs as early as Swift, and utterly upsets the usual theory that *for aught I know* = 'so far as I know'. This 'to the contrary' is one way of expressing Mätzner's 'adversatives Prädikatsbegriff', of which there has been question in §§ 1 and 5. This 'adversative Prädikatsbegriff' may also be expressed in some other way, or it may be left to be supplied from the context by the reader's judgment.

The following quotations will also show that in the formula *for aught I know to the contrary*, various other ideas may be substituted for 'aught', for 'know', and for 'to the contrary', besides the substitutions already referred to under I—IV in § 7.

a) Carlyle, *Friedrich II*, I, 130 (*People's Edition*): Seckendorf may as well quit Friedrich Wilhelm altogether, *for any good he will henceforth do upon him*.—This evidently means: 'at least he is *not* to render him any more services in future'. The 'adversative notion' has to be supplied from the context and the evident meaning of the sentence.

b) Dickens, *Nickleby*, II, 68 (T.): A parrot who, *for any signs of life he had previously given*, might have been a wooden bird.—The 'adversative notion' is expressed by the words 'of life', i.e. *of his not being a wooden bird*. The italicized words in the quotation mean: 'at least he had not previously given any signs of life'.

c) George Eliot, *Mill on the Floss*, bk. 5, ch. 3, p. 302 (Stereotyped Edition): She felt there was some truth in what Philip said, and yet there was a deeper consciousness that, *for any immediate application it had to her conduct*, it was no better than falsity.—The meaning is: 'the truth in Philip's words was no better than falsity, at least in so far as this truth was *not* immediately applicable to her conduct'. The 'adversative notion' partly lies in the word 'immediate', and has partly to be gathered from the context.

d) Huxley, *Hume*, 81: *For any demonstration that can be given to the contrary effect*, the 'collection of perceptions' which makes up our consciousness may be an orderly phantasmagoria generated by the Ego, unfolding its successive scenes on the background of the abyss of nothingness.—Here, instead of 'aught', we have *any demonstration*; for 'that I know', *that can be given*, and the adversative notion is expressed by *to the contrary effect*.

e) *Punch*, Febr. 15, 1890, 73": Whirled in the waltz's formal maze by one—Who might be a broad-cloth'd automaton,—*For any show of pleasure*,—She moves with drooping lids, and lips apart,

—And scarce a flush to show that a young heart—Throbs to the pulsing measure.—Here, ‘for any pleasure that he shows’, is contracted to “*for any show of pleasure*”. The adversative notion is expressed by ‘of pleasure’, i.e. *of not being an automaton in broad-cloth*. The italicized words in the quotation mean: ‘at least he does *not* evince the faintest show of pleasure”.

f) *Punch*, 1861, Vol. II (Vol. 41), 120^a: He don’t see why he shouldn’t jine the Missus at Margate *for any business there’s a doin’*.—The speaker is a small tradesman, whose wife has gone to spend a fortnight at Margate, and who complains of the slackness of business in town.—The meaning is: ‘at least there’s *no* business doing to prevent me from joining the “Missus”? The adversative notion is implied in the word *business*, i.e. a motive for *not* going to Margate.

g) James Payn, *A Club Benefactor*: He advances to the sleeping beauty, and ‘hems’ loudly. He might as well have held a ‘shepherd’s hour-glass’ ¹⁾ at her ear *for anything that comes of it*.—The meaning is: ‘at least *nothing* comes of his “hemming”: she does not awake’. The adversative notion is implied in the words ‘comes of it’, i.e. proves that he has done something more than hold a flower to her ear.—That it is by no means a work of supererogation to insist on and illustrate the exact meaning of English phrases like those given under a)–g), is incidentally proved by a writer in *Anglia*, XII, 388 ff., who, in an elaborate paper on the meanings of the preposition *for*, translates the italics in the quotation from Carlyle given under a), by: “wenn er auch vielleicht später ihm gute dienste erweist”; and, owing to the same misunderstanding, renders the passage from Dickens given under b) by: “Wenn er auch vielleicht früher ein lebenszeichen von sich gegeben hätte, so könnte es doch jetzt ein hölzerner vogel sein”.

9. The same tendency to substitute *all* for *aught* and *anything* that I have previously illustrated in the case of *for aught I know*, is also met with in the amplifications and variations of the phrase which I have exemplified in the preceding § under a)–g); in other words: in a sentence like the one given under a), we may also find ‘for *all* the good he will henceforth do upon him’. Here, too, a number of illustrative quotations must be given, especially because we shall by-and-by find *for all* used in another sense also.

¹⁾ The author probably means the flower, popularly styled “shepherd’s weather-glass” = *Anagallis arvensis*; Du. “akkergruichheil” (?).

a) *Punch*, 1881, Vol. I (Vol. 80), 76^a: The happy event [end of the debate on the Second Reading of the Protection Bill] might as well have occurred on Monday, or even on Friday [of last week], *for all use the extension of its* [the debate's] *existence* [down to Wednesday] *has been to mortal*.

b) *Punch*, 1860, Vol. II (Vol. 39), 67^a: It is clear, then, that *for all the good they do in the House*, the talkers might, in fact, be every whit as well kept out of it.

c) *Punch*, 1879, Vol. II (Vol. 79), 13^a: A slap in the face for Lord B., half a fluke, half a farce, *for all that is likely to come of it at present*.—The italics evidently mean: 'at least it is unlikely that anything else than a thing "half fluke, half farce" will be the outcome of it'.

d) *Punch*, 1884, Vol. I (Vol. 86), 45^b: *For all that he has contributed towards the solution* [of the problem], he might just as well have stayed away.

e) Jerome K. Jerome, *Diary of a Pilgrimage*, etc., 286: The number of so-called imaginative writers who visit the moon is legion, and *for all the novelty that they find*, they might just as well have gone to Putney.

f) *Judy*, Aug. 7, 1889, 64^b: And, *for all the comedy would suffer, and for all its spectators would care*, its many scenes might be shaken up well in a hat, and then played in the order of their throwing.—The italicized part of the sentence plainly means: 'and after the process described, the comedy would *not* have suffered to any extent worth mentioning, *nor* would its spectators at all care if the piece were subjected to such treatment'.

g) *Punch*, Febr. 18, 1893, 76^a: *For all the notice that stuck-up young swell takes of me*, I might be a block of wood.

Of the use of *what* after *for* in cases like the above, no example has come to my knowledge. But I have come across one instance which clearly shows that *for* in *for aught I know* is no longer understood in its real force. In the *Athenæum*, Febr. 27, 1892, 269^a, there occurs this sentence: "From her ancestor [Roger North] she [Marianne North] inherited her passion for musical and pictorial art, though from *anything that appears* her father had little or no faculty for either one or the other".—Here the writer has evidently "blended" two constructions: 1) 'judging *from* what appears', and 2) 'for *anything that appears* (to the contrary)'.

In one passage, at least, Dickens, too, has probably been nodding

over the use of the construction we are discussing. At the end of *Stave III* of the *Christmas Carol*, Scrooge says to the Spirit: "I see something strange, and not belonging to yourself, protruding from your skirts. Is it a foot or a claw?" And then the Spirit's "sorrowful reply" is: "It might be a claw, *for the flesh there is upon it*".—If we compare this sentence with the one quoted from *Nickleby* under *b*) in § 8, there can hardly be any doubt that what Dickens wanted to express, was: 'It might be a claw, for *any* flesh there is upon it' = 'It might be a claw, there being *no* flesh upon it to prove that it is not one'.

10. After this inordinate length of digression on phrases based on the formula *for aught I know*, let us return to our point of departure, the preposition *for* in the sense of 'in the face of, in spite of'.

We have seen in § 1 that our oldest instance of *for* in this sense occurs in the phrase *for callum thissum*, a phrase that is still vigorously alive in the modern 'for all that'. We have also seen that in Middle English, *for* = 'in spite of', is in the great majority of cases followed by *all*, but is also found with *aught* and *any* behind it.

Abbott, *Shakespearian Grammar*, § 154, says: "*For* is found in Older English in this sense [of 'in spite of'], but perhaps always with the emphatic *all*"; and he very aptly quotes from Sir Thomas North's translation [from the French of Amyot] of *Plutarch's Lives*, 172, the phrase, "But, *for* all these reasons", which Englishes, "*Mais, nonobstant toutes ces raisons*".

In fact, so constantly was *for* in this sense associated with *all*, that *for all* gradually came to be looked upon as a legitimate emphatic expression for 'in spite of', 'notwithstanding', and is even now used in cases where *all* is a mere symbol to warn the reader that *for* is *in casu* to be taken in the sense of 'in spite of'. In such cases *all* has been totally stripped of its etymological sense.

Of this use of *for all* = 'in spite of', it may be interesting to cite a number of unmistakeable instances from XIV century down to Victorian English.

Chaucer (*Bell's Edition*), I, 154 (*Knightes Tale*): The cook i-skalded *for al* his longe ladel.—*Id. ibid.*, III, 22 (*Second Nun's Tale*): The longe night, and eek a day also,—*For al* the fuyr, and eek the bathes hete,—Sche sat al cold, and felte of it no woo.—Shakespeare, *As You Like It*, V, 1, 3: The priest was good enough, *for all* the old gentleman's saying.—*Id.*, I *Henry VI*, I, 3, 46:

Draw, men, *for all* this privileged place.—*Id.*, III *Henry VI*, V, 6, 20: *For all* his wings, the fool was drowned.—Milton, *Hymn on the Nativity*: (The stars) will not take their flight—*For all* the morning light.—Addison, *Spectator*, No. 79: The 'writer will do as he pleases *for all me*.—*Letters of Charles Lamb*, ed. Ainger, I, 28: I am not sorry to find you (*for all* Sara [Sara Coleridge]) immersed in clouds of smoke and metaphysics.—*Review of Reviews*, Febr. 1890, 148^a: But so (= provided) I got his bandanna, he could keep his hardware, *for all me* [quoted from Mark Twain, *A Yankee at King Arthur's Court*].—Here *for all me* = 'for aught I cared'.—Scott, *Lay of the Last Minstrel*, 5, 12: The court, unchallenged, thus he crossed,—*For all* the vassalage.—*Punch*, 1853, Vol. I (Vol. 24), 201^b: And *for all* the weather, Frederick was as cool as a frog.—*Punch*, Oct. 12, 1889, 170^b: Watching his [a City Magistrate's] breast's upheaval,—*For all* his shape of man, and sheen of gold,—Methought that so the Saurian might have rolled,—Swine-like in slime primæval.—*Punch*, 1861, Vol. I (Vol. 40), 12^b: Some have tried to brew a storm—On the subject of Reform,—But they couldn't raise the wind, *for all* the *Star* [Newspaper].—*Punch*, 1861, Vol. II (Vol. 41), 233^a: *For all* the common saying "grave as a judge", the judicial mind is prone to joke.—Bret Harte, *Prose and Poetry*, I, p. 141 (T.): *For all* the excitement and danger, *for all* the whistling of the wind, she still turned to look at the deserted and water-swept cabin.—*Athenæum*, April 2, 1892, 431^b: One wonders, sometimes, whether such work as this, *for all* its sweetness, has the stamp of permanence.—*Punch*, Aug. 27, 1892, 86^a: They are not done with Labby, *for all* their sweet smiling.—*Academy*, Febr. 4, 1893, 101^a: The land which, *for all* its wrongs to her and hers, she loved most deeply.

11. I strongly suspect that 'in spite of', 'notwithstanding' is the sense of *for*, also in the standing phrase '*for all the world*', which in comparisons stands for 'exactly', 'absolutely', and of which Alexander Schmidt, *Shakespeare Lexicon*, i. v. *world*, cites many examples from Shakespeare's works; e. g. *Merch. of Ven.* V, 149: Whose posy was *for all the world* like cutler's poetry upon a knife.

This use of *for all the world*, is very old. According to T. L. Kington Oliphant, *The New English*, Vol. I, 47, the phrase occurs, in the sense referred to, in *William of Palerne* (1350): '*For al the world*' such a wolf as we see here.—Chaucer has it in the *Knights Tale* (Bell's Edition, I, 132): And in his gir, *for all the*

world he ferde—Nought oonly lyke the lovers maladye—Of Hereos, but rather lik manye (= mania),—Engendrud of humour melencolyk,—Byforne in his selle fantasyk.—

The use of *for* in *for all the world* should be carefully distinguished from its employment in *not for all the (this) world*, where *for* has the force of 'in exchange for', so that *not for all the world* means 'not on any consideration'; e. g. in Chaucer's *Troylus and Cryseyde* (Bell's Edition, VI, 46): I *ne* kan *nor* may—*For al this world* withinne myn herte fynde,—To unloven you a quarter of a day.

For all the world = 'exactly, precisely, absolutely', is frequent also in contemporary English. *Punch*, 1878, Vol. II (Vol. 75), 201^b: A reading-desk, which looked *for all the world* as if it had once formed part of an old-fashioned pulpit.—*Punch*, 1862, Vol. II (Vol. 43), 184^a: Mrs. Judy and all the little Judies parading the streets *for all the world* like broomsticks or mop-handles (i.e. without crinolines).—*Punch*, 1884, Vol. II (Vol. 87), 59^b: "*For all the world* like Mr. Bultitude, utterly demoralised by the School-boys", said Rosebery.

I can account for the phrase *for all the world* as thus used, only by assuming that it stands for 'despite the world' = even if all the world should maintain the contrary = whatever people may say.

12. To such an extent has the phrase *for all* hardened into a synonym of 'notwithstanding', that from 1500 down to our time it is found used as a conjunction with the sense of, 'in spite of the fact that', 'although'.

Lord Berners. *Froissart* (*Specimens of Engl. Literature*, III, 162): The valyant kyng of Behaygne *for all that* he was nyghe blynde he sayde.

For examples of this conjunctive use of *for all* in Shakespeare, see Schmidt, i. v. *for*, prep. 11). Murray in the *New English Dictionary*, i. v. *all*, A, II, 9, c (p. 226^b), has an early instance from Tyndale's *New Testament* (1526), *Acts*, XVI, 39: 'They have beaten us openley *for all that* we are Romans',—where the *Authorised Version* of 1611 reads in v. 37: 'They have beaten us openly uncondemned, *being* Romans'.—In another passage, *John*, XXI, 11, the translators of 1611 use the phrase themselves: 'And *for all* there were so many, yet was not the net broken'.—Bunyan, *Pilgr. Progr.* 294: *For all* he got before some to the gate, yet many of them went in before him.

Nor is this use of *for all* = 'although', obsolete or altogether restricted to the vulgar now-a-days, as the following quotations will show.

Punch, 1871, Vol. II, 107^b: That Dove presented to France . . . was, in the way of sentimental expression, altogether a great *coup*, and not, *for all* the Dove appears to have been silent, a *coup manqué*.—*Id. ibid.*, 121^b: Those hop-poles, would that I could see them blazing,—*For all* so picturesque *that* they appear!—*Punch*, 1874, I, 159^b: And never envy the farmer's pig,—*For all* a' lies warm, and is fed so big.—*Athenæum*, Febr. 23, 1889, 237^b: Wudsworth *for* 'a' he had noa pride, nor nowt, was a man who was quite one to hissel' [extracted from *Wordsworthiana*, a Selection from Papers read to the *Wordsworth Society*, edited by W. Knight, 1889: *Reminiscences of Wordsworth among the Westmoreland Peasantry by Mr. Rawnsley*].—*Punch*, 1878, Vol. I (Vol. 74), 243^b: Ditto to Mr. Gladstone, says *Punch*, *for all* he may agree with the Chancellor of the Exchequer that, etc.—Stevenson, *The Master of Ballantrae*, 8: But *for all* he was the first to go in, yet it was observed, he was invariably the best to come off.

13. In that admirable and invaluable work, the latest edition of Flügel's *English and German Dictionary* (1891), the learned author quotes i. v. *for*, prep., "I, zu 6), a)", from Franklin, unfortunately, and with him quite unusually, without giving the reference: "You are a great fool *for all your pains*".—It is extremely likely that in this quotation the phrase 'for all your pains' means: 'in spite of your pains'; (not: in spite of *all* your pains').

But, on the other hand, this quotation is the only instance known to me, of the use of *all* after *for*, in the phrase '(a fool) for your pains'.

It has been suggested that in this phrase *for* means 'in spite of', but if we remember that, even in Middle English, *for* = 'in spite of', *not* followed by *all*, *ought* or *any*, is exceedingly rare, we are led to the conclusion that in 'he is a fool *for* his pains', and analogous locutions, *for* is ironically used in the sense of 'in reward (exchange) for'.

Kington Oliphant, *the New English*, II, 79, quotes from *Howell's Letters* (ed. 1655), p. 74: 'He has a check *for his pains*'; in Shakespeare's *Tempest*, IV, 214, Stephano, the drunken butler, says: 'I will fetch off my bottle, though I be o'er ears *for my labour*' = though the only reward for my pains should be, that I

should sink into the bog up to my ears.—There can be little doubt that in both these passages ‘for my pains (labour)’ is ironically used in the sense of ‘*in reward for my labour*’.

And I am strongly inclined to think that this is also the sense in which *for his pains* is used in XVIII and XIX century English.

Flügel (1891), i. v. *pains*, cites several instances of the phrase which leave little doubt as to this; f. i. Richardson, *Clarissa Harlowe*, IV, 162: ‘(people would say) that I ought to take *for my pains* what had befallen me’.—Here, *for my pains* comes very close to ‘as a punishment for my *weakness*’. This weakening of the meaning of *pains* is observable also in the following examples, taken from Flügel: Mrs. Gaskell, *A Dark Night's Work*, 252: ‘You’ll have your walk *for your pains*’ = your going there will be of no use.—Miss Edwardes, *Barbara's History*, I, 154: ‘I only grew more drowsy than ever *for my pains*’ = my trying to count numbers to keep myself awake, only resulted in my getting more and more sleepy.

The following quotations are from my own collections, and especially illustrate the phrase, ‘a fool for his pains’.

Trollope, *Dr. Wortle's School*, ch. 16, p. 190 (T.): “Nevertheless”, continued the Doctor, “he’s a *stupid fool for his pains*”.—*Id.*, *Prime Minister*, II, 185 (T.): When Mrs. F. declared in her extreme anger that Arthur *was a fool for his trouble* = it was silly of him to take all this trouble to no useful purpose = the only reward he gets for his trouble is, that he has shown himself an unmitigated fool.—Miss Alcott, *Little Women*, II, 84 (T.): People who set themselves against, only get *laughed at for their pains*.—*Punch*, 1863, Vol. I (Vol. 44), 59^a: There was a Young Lady of Bury,—Who tipped off a bottle of Sherry,—Till one day she ate corks,—And asparagus stalks,—When they thought her a *fool for her pains*.—*Punch*, 1871, Vol. II, 220^a: Subordinate engines, which do most of the hard and dirty work aboard ship as on shore—commonly called “*donkeys*” *for their pains*.—*Punch*, 1883, Vol. II (Vol. 85), 173^b: And I think he [the Boy ‘who stood on the burning Deck’, Casabianca] was a *young mug for his pains*, though made into a hero by Missis Hemans the Poet.—*Tom Brown at Oxford*, I, 161: I am beginning to think I was a *fool for my pains*.

II.

For = for fear of; to prevent.

14. In his well-nigh exhaustive *Shakespeare Lexicon*, Alexander Schmidt, i. v. *for*, prep., mentions, at the close of section 10 (*for* = 'on account of, because of, with'), what he calls a "peculiar use" of the preposition in such passages as: *Sonnet* 52, 4: The which (treasure) he will not every hour survey,--*For* blunting the fine point of seldom pleasure.—*Gentlemen of Ver.*, I, 2, 136: Here they shall not lie, *for* catching cold.—Schmidt explains "for blunting" in the first passage as meaning, 'because it would blunt' = 'that it may not blunt', and there can be no doubt that his interpretation is correct.

This sense of *for* is not referred to by Koch, nor does Mätzner, either in his *Grammatik* or in his *Altenglisches Wörterbuch* allude to it, so that it may not be altogether needless to trace its history, so far as the data at my disposal will allow.

15. Though Mätzner is silent about this sense of *for* in his *Wörterbuch*, it is by no means rare in the older stages of English. Abbott, *Shakespearian Grammar*, § 154, quotes from Chaucer's *Sire Thopas*, 13790: And over that [he put on] an habergeon, *for* percing of his herte.—I subjoin a few more illustrative passages from Chaucer and *Piers the Plowman* to show how common this use of *for* is in Middle English.

Chaucer, *Man of Lawes Tale* (Bell's Edition, II, 34): And if thou darst not saven him *for* blame,—So kys him oones in his fadres name.—*Id.* *Frankelynes Tale* (Bell's Edition, II, 227): Save that the name of sovereigনেte,—That wolde he have *for* shame of his degre.—*Id.* *ibid.*, 242: But loketh now, *for* neeligence or slouth.—Ye tarie us heer no lenger than to morwe.—*Id.* *Parlament of Birds* [in Sweet's *Second Middle English Primer*], 146—7: No

wit hadde I, *for error*, for to chese:—To entre or flen, or me to save or lese.—*Id. ibid.*, 656—7: Thanne wolde I that thise foules were aweye—Ech with his make *for tarynge* lenger heer.—*Id.*, *House of Fame* (Bell's Edition, VI, 238): Ful moche prees of folke there nas,—Ne crowding, *for to mochel prees*.—*Id.*, *Romaunt of the Rose* (Bell's Edition, VII, 144): Therefore, *for stelynge* of the rose,—I rede hir nought the yate uncloze.—*Id.*, *Troilus and Cryseyde* (Bell's Edition, V, 133): For he, with grete deliberacion,—Had everything that herto might availe—Forcast, and put in execucion,—And neither left *for cost* ne *for travaile*.—In the last quotation *left* means 'stopped', 'left off'. The sentence is negative, and owing to this there is room for doubt, whether *for* means 'for fear of', or 'on account of'. Thus in the parallel passage from Shakespeare's *Romeo and Juliet*, IV, 4, 6: "Look to the baked meats, good Angelica:—*Spare not for cost*", it remains doubtful whether the italics mean, 'do not be sparing *on account of the cost*', or '*for fear of the cost*'.

Piers the Plowman (Prof. Skeat's *Ed.*), C, III, 240: *For* knowynge of comers thei copyde hym as a frere.—*Ibid.*, C, IX, 8: Ich praye þow That somme sewe the sak *for* shedyng of the whete.—*Ibid.*, B, I, 24: Mete atte mele *for* myseise of thiselue.—*Ibid.*, B, III, 190: Thow Croke in-to a kaban *for* colde of thi nailles.—*Ibid.*, B, XVI, 23, 24: 'Pieres', quod I, 'I preye the whi stonde thise piles here?'—*For* wyndes, wiltow wyte', quod he, 'to witen it [the tree] fram fallynge'.—*Ibid.*, A, VII, 14, 15: The neodi and the nakede, nym þeeme hou thei liggen,—And cast on hem clothes *for* colde.

I have even found *for* used as a conjunction in the sense of 'lest, for fear that, to prevent, that not', a decidedly negative sense: *Evangelium Nicodemi*, 905—6 (Herrig's *Archiv*, 68, p. 52 ff.): And fra the cite thai [the High-priests and Scribes] had tham [the soldiers who witnessed the Resurrection] sent,—*Ffor* thai the suthe suld say.

16. The quotations from *Piers the Plowman* are the earliest in which I have found *for* = 'for fear of', 'to prevent'. The question naturally arises, how did *for* come by this sense, which is not found in Anglo-Saxon, and of which there are only faint traces in contemporary English?

As in the case of *for* = 'in spite of', I think it very likely that in *for* = 'for fear of', etc., we have another specialized use of

'local *for*'. 'Local *for*', means 'in front of'. Now one thing may be placed in front of another to protect it, and from this source flow many of the senses of this Protean preposition; but it may also be put in front of another thing to stop its course, to prevent its progress: it may stand as its foe, in opposition to it.

In this way, I think, *for* came to mark hindrance or prevention, and to express the sense: 'to prevent', 'for fear of', 'against'. We may aptly compare the Dutch use of *voor* in "dat is goed *voor* kiespijn", "*voor* winterhanden", etc., where *voor* expresses the very opposite of what it means in "dat is goed *voor* toringlijders". Compare also *voor* in "beschermen *voor*", "zich wachten *voor*", "dit is een sleutel *voor* 't verliezen"; in all these cases the Dutch "*voor*" means "*tegen*", and in most of them may be replaced by it.

Although in later English the usual preposition in cases like these is *against*, *for* seems to have been regularly used in Middle English in connexion with the names of remedies. Mätzner, *Grammatik*, I, 2, 440 quotes from Wright and Halliwell, I, 53, 51: A gude oyntment *for* kyles, woundes, broken bones, etc. . . . *For* the crampe, etc.—After *good* in the sense of 'wholesome', 'conducive to health', *for* is always used in the sense of 'against', even in modern English: Bacon, *Natural History*, § 767: The water of Nilus is sweeter than other waters in taste, and it is excellent *good for* the stone and hypochondriack maladies.—Shakespeare, *Romeo and Juliet*, I, 2: Your plantain leaf is *excellent for* that.—*For* what, I pray thee?—*For* your broken shin.—*Id.* I *Henry IV*, I, 3, 57: The *sore-reign'st thing* on earth was parmaceti *for* an inward bruise.—And in contemporary English such phrases as '*good for* a sore throat' are common enough.

17. *For* = 'for fear of', 'to prevent', is very common in XVI century prose and in Shakespeare, but is becoming obsolete in the XVII century. Here are some good sixteenth century examples.

Sir Thomas More, *A Dialogue concerning Heresies* (Skeat, *Specimens of Engl. Literature* 1394—1579, p. 190): And thus may the bishoppe order the scripture in our handes, with as good reason as the father doeth by his discrecion appoynte which of his children may, for his sadness, kepe a knife to cut his meate, and which shal, for his wantonnes, haue his knife taken from him *for* cutting of hys fingers.—This passage clearly shows the difference between *for* = 'on account of', as exemplified by "for his sadness", and

"for his wantonnes", and *for* = 'for fear of', 'to prevent', as seen in "*for* cutting of hys fingers"; a difference that in negative sentences is often obscured.

Stephen Gosson, *Schoole of Abuse* (ed. Arber), 52, 54: Lay not up your treasure, *for* taking rust..... Lyons folde up their uiales when they are in their dennes *for* wearing them in the earth and neede not; Eagles draw in their tallants as they sit in their nestes *for* blunting them there amonge drosse; And I will caste Ancor in these abuses, reste my barke in the simple Roade, *for* grating my wit upon needelesse shelves.—Ben Jonson, *Alchemist*, V, 3: Is there an officer there?—Yes, two or three *for* failing.

18. Almost all the passages in Shakespeare where this *for* occurs, contain a direct or indirect negative. Two containing a direct negative are given in § 14. Here are two more, in which there is an implied negation: II *Henry VI*, IV, 1, 74: Now will I dam up this thy yawning mouth—*For* swallowing the treasure of the realm.—Here *dam up* means 'disable from swallowing'; in modern English the sense of the passage would be, that the 'damming-up' was a punishment for having swallowed up the treasure; in Elizabethan English, the 'damming-up' is a preventive against the treasure being swallowed up. The Dutch translator of Shakespeare's works, Dr. Burgersdijk, has misunderstood the passage, owing to his having failed to catch this Elizabethan sense of *for*. He renders: "Nu stop ik u dien muil, steeds opgesperd—Ter zwelging van den schat des lands". This certainly makes sense, but it is not what the original is intended to convey. *Pericles*, I, 1, 40: They here stand [martyrs, slain in Cupid's wars;—And with dead cheeks advise thee to desist,—*For* going on death's net, whom none resist.—Here *to desist* = 'not to go'.

The following quotation containing *for* = 'for fear of', 'to prevent', is directly negative.

Coriolanus, II, 2, 53: Speak, good Cominius:—Leave nothing out *for* length.—Here *for length* = 'for fear of becoming tedious'. It is taking *for* in its modern sense, to translate with Dr. Burgersdijk: "Verzuijg niets om de lengte"; but the negation renders the transition from 'for fear of', to 'on account of' easy enough.

The negation is an implied one in *Tempest*, I, 2, 81: Thy false uncle.... Being once perfected how to grant suits,—How to deny them, who to advance, and who—To trash *for* overtopping.—The exceedingly rare verb '*to trash*', usually explained as 'to

lop, to crop', means 'to prevent from growing higher'; '*to trash for over-topping*' = 'to lop for fear of their rising too high'.—If in this passage we take *for* in the modern sense of 'as a punishment for', the implication is, that the 'over-topping' was an accomplished fact; if we take *for* in the Elizabethan sense of 'for fear of', 'to prevent', the lopping is represented as a preventive against the 'over-topping'. Burgersdijk aptly translates: "wiens groei, te welig, knotting eischt", thus ingeniously evading the difficulty.—There can be little doubt, I think, that 'for over-topping' means 'for fear of their rising too high'. In the same way John Lyly says in *Euphues* that Procrustes, if he found his victim too long for the bed, "cut off his legs *for* catching cold".

III.

For = by reason of the want of, for want of.

19. There is one passage at least in Shakespeare where *for* means 'for want of, by reason of the want of'. It is found in *Henry V*, I, 2, 114: O noble English! that could entertain—With half their forces the full pride of France,—And let another half stand laughing by,—All out of work, and cold *for* action.

The notion which underlies the use of *for* here, is that of 'desire', 'eagerness'. The use of *for* after words implying desire, such as *eager*, *impatient*, *to long*, etc. is common enough, but Shakespeare extends this use of *for* also to cases in which the notion of desire is rather poetically or metaphorically implied than directly expressed; e. g. after *dry* = 'thirsty' = 'eager', *Tempest*, I, 2, 112: So *dry* he was *for* sway; *mad* = 'inflamed with desire', *All's Well*, V, 3, 260: he was *mad for* her; *weeping-ripe* = 'ready to weep (in order to get)' = 'languishing (for)', *Love's Labour's Lost*, V, 2, 274: The king was *weeping-ripe for* a good word; *to die* = 'to yearn, to languish (for)', *Julius Caesar*, II, 1, 187: If he (Mark Antony) love Cæsar, all that he can do—Is to himself,—take thought, and *die for* Cæsar:—And that were much he should; for he is given—To sports, to wildness and much company.—The meaning of this somewhat difficult passage is: If Mark Antony takes Cæsar's death to heart, he can do harm to himself only, not to us—namely by tormenting himself (*taking thought* = brooding over it) and by fruitlessly wishing that Cæsar were still alive; and that is saying a great deal, if we consider what a flighty and sport-loving companion he is.

Burgersdijk, who is apt to make mistakes in cases where a Shakespearian word or phrase has a meaning different from what the same word or phrase has in modern English, has not understood

this use of *to die for*, and translates: "treuren en voor Cæsar sterven", utterly overlooking that this translation is incompatible with the following line: "En dit waar' veel voor hem".—Has the translator not asked himself, what more Mark Antony could possibly do for Cæsar than 'die for him', in the modern sense?

I subjoin a few more passages from Shakespeare where *to die for* means 'to yearn for': *Sonnet* 124, 14: 'The fools of time—Which *die for* goodness, who have lived for crime.—*Much Ado*, III, 2, 69: 'One that knows him not . . . and his ill conditions; and, in despite of all, *dies for him* (= is mortally in love with him).—*As You Like It*, II, 6, 2: 'I *die for* food.

In modern English, *to die* is still used in the sense here treated, but it is not in this case followed by *for*, but by an infinitive with *to*; e. g. *Punch*, Jan. 23, 1892, 42: "There go the Spicer Wilcoxes, Mamma! I'm told they're *dying* to know us. Hadn't we better call?"—"Certainly not, dear. If they're *dying* to know us, they're not worth knowing. The only people worth *our* knowing are the people who *don't* want to know us!"

In the same sense we find in Shakespeare *to starve for*, *Comedy of Errors*, II, 1, 88: 'His company must do his minions grace,—Whilst I at home *starve for* a merry look;—*to faint for*, *As You Like It*, II, 4, 75: 'Here's a young maid with travel much oppressed,—And *faints for* succour.

The three last passages clearly show how *for* after verbs and adjectives metaphorically expressing desire, may get the sense of 'for want of', 'by reason of the want of'.

20. If now we return to our point of departure, and consider the line from *Henry V*, "All out of work, and cold for action"; if we keep in mind that, for instance, *dry for* in Shakespeare means 'eager to quench the thirst for', we shall have no difficulty in understanding the bold metaphor by which Shakespeare gives to *cold for* the sense of 'eager to warm oneself by', so that *for* gets the sense of 'by reason of the want of'.

Here too, I am sorry to say, Burgersdijk has failed to catch Shakespeare's meaning, since he translates: "Gansch werkeloos, bij 't heete strijden koud!"—which is far from rendering the sense of the line in the original. The German translation brought out by the *Deutsche Shakespeare-Gesellschaft* has the same mistake: "Ganz kühl und unbeschäftigt bei dem Kampf."

21. We have seen that the use of *for* in the sense of 'for

want of' originates in its employment after words expressing or implying desire. If from Shakespeare's boldly metaphorical style I have been able to select certain parallel passages to bring out the real sense of 'cold for action', I must at the same time confess that in modern literary English, *for* in the sense of 'for want of' is exceedingly rare.

Curiously enough, the only modern phrase known to me in which this sense must be claimed for the preposition *for*, offers a somewhat close parallel to the Shakespearian 'cold for action'.

I mean the phrase "*spoiling for a fight*", originally an Americanism, I think, but now freely used in colloquial English. Its original meaning is: "losing one's efficiency (as a pugilist?), becoming rusty, because of want of fighting-practice"; and its usual (secondary) sense: 'eager for a tussle'.

The only book of reference in which I have found the phrase *spoiling for a fight* explained, or even mentioned, is Tenner, *Deutsch-Amerikanisches Vademecum*, where on p. 95^b we are put off with the curt information: "*Spoiling for fight*, kampflustig".—All our great Dictionaries are silent on the point; I shall therefore give a few illustrations of this colloquialism from contemporary literature.

Punch, Jan. 24, 1885, 37^b: And there's France, that is *spoiling*, they [the Yankees] guess, *for a fight*,—And our gains she would gladly amass.—*Punch*, June 29, 1889, 310^b: Grand Old Man looked in, *spoiling for a fight*. Up half-a-dozen times whilst Saunderson speaking. But no chance for Old Parliamentary Hand.—*Punch*, July 20, 1889, 36^a: When questions over, O'Brien rose to move Adjournment amid storms of cheers from Irish Members, *spoiling for the fight*.—*Punch*, May 24, 1890, 251^a: Suddenly Jokim, *spoiling for a fight*, goes and invents this Compensation Bill, quietly hands it over to Ritchie to work through, and all the greasy compound is in the devouring element (= all the fat's in the fire).—*Punch*, March 5, 1892, 118^b: [Gladstone *loq.*] Again within sound of Big Ben. *Spoiling for a fight*. Harcourt done very well [*scil.* as leader of the Opposition in Gladstone's absence]; but he'll have to tuck in his tuppenny (= to stand with his back bent, and his head tucked in, for me to leap over him, as when playing at leap-frog) and let me over [*over* is a verb, as in 'to *over* a post': *Punch*, 1860, Vol. I (Vol. 38), 209^b; He leaves it to Genteel Folks to abstain, vulgarly, from . . . *overing* of posts in the street, or any other relaxation, merely from stuck-up feelings] into the

Leader's place.—Compare *Review of Reviews*, April 15, 1893, 455': "But", I said, "that may be all very true; but have the police time for it?"—"Time for it!" said the Chief Constable, scornfully; "they are *spoiling for something to do*".

In point of fact, 'to be *spoiling for a fight*' constitutes a close analogon to the Shakespearian 'to faint for succour', which I have illustrated from *As You Like It*.

The following quotation from *Punch*, 1881, Vol. II (Vol. 81), 4" curiously illustrates the sense of *spoiling for a fight*: "The Irish Members are, to quote one of their national poets, '*bluc-mouldy for want of a bating*' (= beating)".

IV.

For = in the capacity of, considered as, as.

22. This sense of *for* is abundantly illustrated in Alexander Schmidt's *Shakespeare Lexicon*, i. v. *for*, prep., 3). It is a sense-development of *for* = 'in the place of', 'in exchange for', and is becoming somewhat rare in modern English, where there is a tendency to replace it by *as*, f. i. in, 'We may statè *for* a fact', where, I think, most modern writers would put '*as* a fact'.

I select a few of the more interesting of Schmidt's quotations:

Much Ado, IV, 1, 204: Your daughter here the princes left *for dead* [still in modern use].—*Merch. of Ven.*, III, 5, 89: Even such a husband hast thou of me, as she is *for a wife*.—*All's Well*, IV, 3, 321: He excels his brother *for a coward*.—*Romeo and Jul.*, I, 2, 96: Be burnt *for liars*.—*Lear*, I, 4, 22: As poor *for a subject* as he is *for a king*.—*Com. of Err.*, II, 2, 190: I cross me *for a sinner* (= sinner that I am).—I *Henry IV*, II, 4, 489: I'll tickle ye *for a young prince* (= young prince as you are).—*Much Ado*, I, 3, 49: What is he *for a fool* that betroths himself to unquietness? (= who is he, fool that he is? = Who is that fool?).

With this last quotation we may compare Ben Jonson, *Silent Woman*, III, 1: What is he *for a vicar*?—This use, obsolete in these cases in modern English, closely corresponds to the German "was für ein"? and the Dutch indeclinable "wat voor een"?

23. Still, colloquial English has preserved a number of constructions which legitimately represent these partially obsolete idioms.

To take a thing *for granted*.—To go *for a soldier*.—To pass *for a Frenchman*.—Sheridan, *Rivals*, II, 1: Then kicking the poor turnspit into the area, damns us all *for a puppy triumvirate*.—Walter Besant, *Lament of Dives*, 12: Fie upon it *for a troublesome complaint*! yet methinks there are remedies.—*Punch*, 1883, Vol. I,

(Vol. 84), 144": What d'ye think of that *for a speech*?—*Punch*, 1860, Vol. I, (Vol. 38), 71^b: We may state too *for a fact*, that shares are now in course of issue for a company whose work will be, etc.—*Punch*, 1853, Vol. I, (Vol. 24), 177": (He) believes all the Native officials in the Company's courts to be honest men—that is, *for Natives* ¹⁾.—*Punch*, 1878, Vol. II, (Vol. 75), 136": For the last forty-eight hours the United Hottentots have been comparatively steady—*for them* (Du. "voor hun doen").—Walter Besant, *Dor. Forster*, II, 3, p. 40 (T.): He informed me . . . even of her ladyship's dress, of which, *for a man*, he was observant.—*Punch*, 1876, Vol. II, 91": Up to this moment Boots has treated me *for an habitué*.

24. This is also the place to discuss the colloquial, if not vulgar phrase, '*How's that 'or high?*', which is exceedingly frequent in the comic papers. In it *for* means 'considered as'; *high* = 'capital', 'highly seasoned', 'witty', '*impayable*'; and the phrase means, "What do you think of that as (for) a witticism?", thus closely corresponding to the Dutch colloquialisms, "Hoe vin je'm?" "Die is goed, hè?"

Judy, Nov. 16, 1887, 237^b: "*How's that for high?*"? Eh? High *what*? Pshaw, what a *high-dea*!—*Judy*, Febr. 29, 1888, 99": I fancy I hear you sing in mournful numbers, "Would I had a puny shed,—In which to hide my punish head,—That I might not be punished—For every little pun I shed". *How is that for high?*—*Punch*, Sept. 22, 1888, 143": A *Tale of Wonder* . . . in which the decapitated Head tells its own decapitated tale, and the criminal is discovered!! *How's that for High?* inquires the Sagacious Baron de Book-Worms.—*Judy*, Sept. 25, 1889, 155^b: So that we can point to the puny edifice on the Seine, and ask our Gallie neighbours, "*How's that for High?*" [In this quotation the sense of the phrase is: 'Have you the cheek to call this a high building'?].—*Punch*, 1880, Vol. II, (Vol. 90), 241": "*How's that for high?*"?—Quite the Stilton! [Letter-press under a cut representing certain musicians with enormously long legs; the phrase is here used to

¹⁾ Compare the Dutch, "*Voor een notaris* is hij wel wat te fatterig", which is not the same as, "*Voor notaris* is hij te fatterig". In the *first* sentence, *voor* = 'considered as, in his capacity of', and the man *is* a notary; or, the sentence may mean: 'The man can't be a notary, I should say; he looks so dandified'.—In the *second* sentence, *voor* = 'om. . . te worden, voor de betrekking van', and the man is *not* a notary as yet.

mean: 'What do you say to such a length of leg?', and the answer "Quite the Stilton"! is a variation on 'Quite the cheese!', a vulgarism for what for a century past has been expressed by 'Quite the thing'! and for what fifty years ago used to be expressed by 'Quite the ticket'! = '*du dernier chic*'; in 'Stilton' (cheese) there is at the same time a punning allusion to the long legs, giving the musicians the look of walking *on stilts*].—*Punch*, 1884, Vol. I (Vol. 86), 120^b: Anything to do with Guy Fawkes"? I ventured to inquire [of a first-nighter at a theatre, who confided to his friend that "the guying (= interrupting and hissing the actors; "den boel in de war schoppen", "herrie maken") would soon begin"]. "Rather"! said 'Enery with a grin; "we finds (= provide) the *forks*, and the *knife* too. '*Ow's that for 'igh*'? "Good"! said 'Arry. "Old Wagglethorpe [the author of the piece] isn't in it with you" (= can't hold a candle to you so far as ready wit is concerned).—*Punch*, 1884, Vol. I (Vol. 86), 293^a: An American says that whenever he sees an advertisement of "Raised Pies" ¹⁾, he immediately wants to know, "where they were raised"? ²⁾ And should he taste them, his first question generally is, "*How's that for High*"?—The American plays with the sense of the word *high* in this vulgar phrase: he intends it to mean 'slightly putrid', 'strong-smelling', referring to the game inside the pie. When applied to meat, game etc., *high* expresses the sense of the Dutch *adellijk*, a sense of the English word which even Flügel (1891) leaves unnoticed, and of which I give a number of instances at foot ³⁾. The meaning of the hackneyed phrase, *How's that for High*?, in the American speaker's mouth is therefore: 'What do you think of the strong smell and taste of the game inside this pie?'

25. Variations, too, on the phrase *How's that for High*? are

¹⁾ *Raised Pie*, a pie with a raised or convex upper crust. Miss Braddon *Ralph the Bailiff and other Tales*, 76: In the hall I trod into a *raised pie*; the confectioner's youth had left it on the doormat while he handed the maid other cates.

²⁾ *To raise* is an Americanism, in the sense of 'to bring up', 'to rear': I was *raised* in Kentucky.

³⁾ *London Society*, April 1885, 368: When they (poisoned mice behind wall-paper) begin to get a bit "*high*", the other men of the staircase object.—*Judy*, Aug. 1888, 68_b: Our celebrated Thames fluid, which is usually "*high*" enough in one sense or another—particularly the other.—*Punch*, 1876, Vol. I, 66_b: There is surely something—shall we say "*high*"—not to put it coarsely—in the State we may call Denmark.

by no means rare, *e. g.* *How's that for right?* = 'How can that be?'—*Judy*, 24 Sept. 1885, 154^b: Mrs. O'Brallaghan says, "How's that for right?"

How's that for steep? ¹⁾ = What do you say to this for (as) "tall talk?" ²⁾—*Judy*, Febr. 29, 1888, 100": *How is this for steep?* According to the (New York) *Tribune*—"Not since Mr. Jefferson adorned and blessed the stage with his humanising and tenderly poetic portraiture of 'Rip van Winkle', has any performance been displayed upon it so redolent of poetry and humanity, so exquisite in the delicate tracery of art, so ennobling in spontaneous moral influence, as Henry Irving's embodiment of 'The Vicar of Wakefield', with which Ellen Terry's 'Olivia' is an equal companion."

Miscellaneous examples.—*Punch*, Sept. 22, 1888, 137": Fortune favours 'Arry with first-rate trumps,—And 'Arry triumphantly coming down with his Ace, says: "'Ow's that for kitchen soup?"—which in vulgar Dutch might be rendered by: "Dă's andere mostert, hè?"—"Nou, wăbliefje?"

Judy, Dec. 5, 1888, 274": They calls it (a book for boys) *The Boy's Own Body-snatcher*. *Whot price that for a tittle!*—The meaning is: 'At what price do you value this for (as) a title?'—Dutch: "Dă's je nog cens. een titel, hè?"

Punch, 1878, Vol. I (Vol. 74), 238": Dear Mr. Punch, *How is this for marks?* [Here follows a Latin poetical exercise by an Eton Boy, signed *Etonensis*].—The meaning is: 'What do say to this, considered as an exercise for which "good marks" are to be given? How many "marks" would you rate it at?'

¹⁾ *Steep* is found in various slang senses, not given in the Dictionaries including the *Slang Dictionary*. The *Encyclop. Dict.* only registers the slang sense, 'high-priced, dear'. In the United States, people will speak of "a steep price", "a steep tax to be paid".—*Punch*, March 30, 1889, 149_b: For the price we're asked to pay is pretty steep.—Baumann, *Londinismen*, 194, has: "Steep, incredible; that sounds very steep", a sense coming close to that which the word has in the text.—Armin Tenner, *Deutsch-Amerikanisches Vademecum*, 97, registers as American Slang: "steep, grossartig, extravagant, hoch."—In the following quotation the word means *risky*: *Punch*, June 25, 1887 ['Arry], 305^a: Their game is a trifle too steep,—And if there's one thing as won't wash, it is Ryalty done on the cheap.

²⁾ *Tall talk* = 'bombast, rodomontade'; said to be an Americanism.—*Tall* in the sense of 'extravagant, "thumping"', German *famos*, is Slang. Kimball, *Was he successful*, 122: "Tall quarters (= splendid apartments). I should say.—Baumann, *Londinismen*, 204, has: "We had a tall (= high old, 'ripping') time of it."

Punch, May 20, 1893, 233": *How's that for high-tea?* A learned Judge is recently reported to have anxiously inquired the meaning of "high-tea".—The term as to which the learned judge confessed his ignorance, is Society Slang for "tea with trimmings". Compare *Academy*, Aug. 27, 1892, 164": (They) entertained their Indian friends at *high tea* in the lodge of Kongra Tonga or "Big Crow"; *Review of Reviews*, March 15, 1892, 254": Then would follow "*high tea*" in the dining-room; *Punch*, 1880, Vol. I (Vol. 78), 233": Met Karolyi at a *high tea*, and, by great tact and well-timed attentions in the way of muffins and cream and sugar, quite won him over.

26. *For* = 'considered as, in the capacity of', is also found in such phrases as 'tall *for* his age' = tall for a *child* of his age. Butler, *Hudibras*, I, 1, 375: This sword a dagger had, his page, —That was but *little for his age*.—A similar ellipsis will also account for the use of *for* in the following line from Campbell's *Theodric*, 47: (She was) well-born, and *wealthy for* [an inhabitant of] *that simple land*.

27. In this connexion I may mention the nice distinction that obtains in the case of *for* following an adjective preceded by *too*.

In the line from Shakespeare's *Tempest*, III, 3: "Your swords are now too massy *for* your strengths", *for* means exactly the same thing as in, "She was too good *for* this world", and in, "The field is ripe *for* harvest".

But we have a very different case in, "The fellow speaks too fluently, *for* a mere bumpkin"; "The smell is too strong, *for* fresh game"; "The building is too grand, *for* a private house".—In these phrases, *for* means, 'considered in the capacity of, considered as', and the meaning of the first sentence is: 'considered as a mere country bumpkin, the fellow speaks too fluently' = 'He cannot be a mere country bumpkin, since he speaks so fluently'. Thus, in the second sentence, the meaning is: 'Considered as fresh game, this game smells too strongly'; consequently it cannot be fresh game. Careful writers will be found to separate this *for* from the rest of the sentence by a comma. In this way we may mark the distinction between: 'This house is too small *for* a school' = 'it cannot be *turned into* a school, because it is too small'; and: 'This house is too small, *for* a school', which may have two meanings: 1) 'I don't think this house can be a school, it is so small'; 2) 'This house *is* a school, but the accommodation is manifestly

insufficient'.—Compare the same distinction in Dutch, referred to in the note on p. 28, where the difference between *for* = 'for the purposes of', and *for* = 'considered as', is marked by the use or the omission of the indefinite article.

28. Sometimes *for* = 'considered as', preceded by *too* + adjective, is followed by an "Accusative + Infinitive" construction, which in that case expresses a Dutch clause preceded by "dan dat", German "als dasz".

Scott, *Rob Roy*, 34: He was *too much accustomed* to deeds of violence *for the agitation* he had at first expressed *to be* of long continuance.—The meaning is: If we consider his agitation as having been of long continuance, we find that, for this, he was too much accustomed to deeds of violence'; consequently: 'His agitation cannot have been of long continuance'.

The following quotations show to what intricate constructions this extension of the use of *for* = 'considered as', after *too* + adjective, will give rise.

Ad. Trollope, *Filippo Strozzi*, 166: Seeing that it was *too late for there to be any hope*.—*Id. ibid.*, 253: Filippo had already gone *too far for any possibility to have remained* of his returning to Florence.—A further extension of this construction we see in: *Id. ibid.*, 218: 'International law had progressed *sufficiently for it to be perfectly understood* that', etc.—where the "just sufficient" takes the place of the "too much" of the parent construction. This also applies to the following quotation from *Cornhill Magazine*, July, 1887, 78: Then you can judge whether I have seen *enough* of the lady *for my case to be serious*.

Here are some more examples with *too*: *Athenæum*, April 7, 1888, 430: She gives far *too little* compensation *for her book to compete* as a book of reference with several already in the field.—*Punch*, 1860, Vol. II (Vol. 39), 60: Our love for lovely woman is far *too true for us to countenance* a custom which puts aught of false about her.—*Athenæum*, Dec. 26, 1891, 856: But enthusiasm for intellectual things as such, is *too unpopular for him to enforce* with emphasis, and he has seldom time to exhibit it by example [alluding to the house masters at Eton, Rugby, etc.].—Sweet, *Primer of Spoken English*, 68: But I was *too tired for it to keep* me awake.

For another and more detailed explanation of the constructions exemplified in this paragraph, see VII: "*For* before Acc. c. Inf."

29. Under *for* = 'considered as', we must also class such ad-

verbal phrases as 'for instance', 'for one', 'for one thing . . . for another', 'for a wonder (miracle)', 'for certain', etc., some of them obsolete or archaic. In all of these isolated phrases, almost invariably put between commas, and representing entire clauses, *for* means 'considered as', 'as', 'in the capacity of', 'by way of'.—I subjoin a few quotations for the use of the less common.

For certain, etc.—Butler, *Hudibras*, II, 3, 156: Did not the devil appear to Martin Luther in Germany *for certain*?—Mrs. Edwardes, *Archie Lovell*, I, 221 (T.): [This] she would *for very certain* not have approved.—The Authorised Version has *for a certain*: I *Kings*, II, 42: 'Know *for a certain* on the day thou goest out, and walkest abroad anywhither, that thou shalt surely die';—where, however, it is important to note that *for a certain* is not an isolated phrase, but an integral part of the sentence, directly depending on the imperative "know".—As isolated phrases, on the other hand, we meet in modern English with the locutions *for a certainty*, *to a certainty*, and *of a certainty*: *Ill. London News*, Febr. 19, 1887, 198^a: No potatoes here, *for a certainty*.—For other illustrations, see Murray, *N. E. D.*, i. v. *certainty*.

For sure.—I have not found *for sure* used as an isolated phrase, only as an integral part of the sentence; e. g.: Lady Fullerton, *Grantley Manor*, 257: She could not tell *for sure*.

For a wonder (miracle).—Saintsbury, *Dryden*, 145: *For a wonder*, Dryden resists his unhappy tendency to exaggerate the coarseness of his subjects.—Boughton, *Sketching Rambles in Holland*, ch. 25, p. 332: I was allowed to sketch them in peace, *for a wonder*.—*Punch*, June 9, 1888, 269^b: Neither [of them] called, *for a wonder*, perhaps they were ashamed of themselves.—*Punch*, 1878, Vol. II (Vol. 75). 197^a: *For a wonder*, I kept cool.—Walter Besant, *Lament of Dives*, 82: Geraldine, my dear, am I grown young and beautiful again, *for a miracle*, so that I am no longer recognised?

Of course, as in the case of *for certain*, *for a certainty*, *for instance (example)*, the point of departure are expressions like 'I know it for certain', 'I cite it for an instance', 'I acknowledge it for a wonder', in which the phrases with *for* are an integral part of the sentence. The next stage of development is, that by an easy ellipsis such sentences are replaced by simple adverbial locutions cut down to their shortest form: 'for certain', 'for instance', 'for a wonder', etc.—*For a wonder* may in most cases be replaced by 'strange to say'.

For one.—In the well-known phrase, 'I, for one', *for* has the same force as in 'for instance'.—'I, for one, refuse to believe it' = I, as *one unbeliever at least*, refuse to, etc. That this is the real explanation is shown by such a quotation as the following: *Punch*, 1860, Vol. II (Vol. 39), 8^b: Lord Shaftesbury, *for one*, will not see its site so desecrated, and King Punch, *for another*, will take care to defend it.

Less common is the phrase '*for one thing*', used of *things* in the same way as '*for one*' is used of *persons*.—*Atlantic Monthly*, May 1887, 690^a: I'm glad he's gone, *for one thing*.—It is worth observing that the omission of the comma before *for* would materially alter the sense. The meaning of the quotation is: 'As one thing of which I'm glad, I mention that he is gone'. The Dutch would run: 'Ik ben alvast blij, dat hij weg is'.

Athenæum, Febr. 11, 1888, 174^b: To print the whole collection was manifestly impossible: there is too much of it, *for one thing*, and, *for another*, it abounds in repetitions, and contains a great deal that is merely a digest of the author's reading.—*Punch*, Oct. 5, 1867, 133^b: I am always intensely polite and quiet in my manner towards Mrs. Buzzyby, having a character to keep up in Cokingham, *for one reason*, and, *for another*, because if I did not, I feel that I should call her a meddling old humbug, and, in a general way, astonish ¹⁾ her.—*Athenæum*, April 21, 1888, 497^{b, c}: "The Premier

¹⁾ *Astonish* is here used in the Slang sense which in the English of our day is expressed by 'to make a person *sit up*'; Du. "iemand raar doen opkijken". In this slangy sense *astonish* is not referred to by Murray in the *N. E. D.*, but it must have been very popular in the first half of the present century. Since a thorough understanding of the term will clear up a much disputed and often misunderstood passage in the opening pages of Dickens's *Christmas Carol*, it may not be superfluous to give some attention to it. Hoppe, in his invaluable *Supplement Lexikon*, 2nd Edition (A—Close), i. v. *astonish*, adduces several quotations that go to prove that *astonish* in the first half of the present century had a "komischen Beigeschmack". He illustrates "to *astonish* the natives" from Washington Irving's *Salmagundi*, from Dickens, and other authors. The phrase 'to *astonish* the natives' has kept its ground down to a much later time: *Judy*, Aug. 24, 1887, 93^b: He might then go.... back to his Northern home, convinced that he had *astonished* the natives of the South, and done something to be talked of at home and abroad.—*Judy*, April 11, 1888, 176^b: An aristocratic, highly superior class of locust.... has just put in an appearance, and threatens to *astonish* the natives by levying backsheesh on them by eating up large portions of their crops.—*Ill. London News*, Aug. 25, 1888, 210^a: The Greek judge who has been doing such wonderful walking in the hot season in his own country,

and the Painter" is not very difficult to read. To speak of it, however, is difficult. It is the sort of book that demands, yet defies quotation, *for one thing*; and *for another*, it is the sort of book the description of which as "very clever" is at once inevitable and inadequate.—*Cornhill Magazine*, Febr. 1884, 154: He

has come over here *to astonish the natives* with similar feats.—*Punch*, 1878, Vol. II (Vol. 75), 121^b: *Astonish the rurals a few*, as they mayn't be quite up to it yet.—With this last quotation, compare, Washington Irving, *Salmagundi* (*Bohn's Standard Lib.*), p. 140: The fact was—nor did he make any secret of it—he was determined *to astonish the natives a few!*

Next, there is the phrase 'to astonish a person's weak mind', another catch phrase which once enjoyed great popularity, and for which Hoppe adduces one quotation only, from *Guy Livingstone*. I subjoin some more to show its frequency.—*Punch*, 1862, Vol. II (Vol. 43), 81^b: Léotard, who was also engaged in *astounding weak minds* at the Highbury Barn Garden by hazarding his neck [as a rope-dancer].—*Punch*, March 1, 1890, 99^b: So he gave it me, and then, I so *astonishes his weak nerves* by what I next said, that he turned almost pail ("Robert").—*Athenæum*, Aug. 13, 1892, 216^c: Some of his remarks are calculated to *astonish not only the weak*, but also the robust *mind*.—*Punch*, 1853, Vol. I (Vol. 24), 217^b: The African seems to have *astonished the weak mind* of our informant by sleeping in a bed.—*Punch*, 1860, Vol. I (Vol. 38), 34^b: They'll *astonish my weak mind* if they can bring it to a negative.—*Id.*, *ibid.*, 36^b: We suppose that every one who has made up his *weak mind* to go in that direction, generally finds a way of his own.—*Id.*, *ibid.*, 240^b: A feat of strength which so *astonished the weak minds* of the Saracens, that they fell to making jokes of the most imbecile description.

The phrase probably originated in a person speaking with affected or mock humility of "my poor brain", "my weak mind", as unable to follow his interlocutor's argument.

After this, there can be no difficulty in interpreting the passage from the *Christmas Carol* referred to: "If we were not perfectly convinced that Hamlet's Father died before the play began, there would be nothing more remarkable in his taking a stroll at night, in an easterly wind, upon his own ramparts, than there would be in any other middle-aged gentleman rashly turning out after dark in a breezy spot—say St. Paul's Churchyard, for instance—*literally to astonish his son's weak mind*".—Of course, "literally" refers to "weak mind", and the allusion is to Hamlet's being supposed to be "off his head", or "cracked". Dickens wants it to be understood that, as he uses the phrase, *weak mind* should be taken literally, and not metaphorically, as is usual with those who employ the catch phrase.

Certain of the quotations given above, show that *to astonish* in the Slang sense I have explained, is by no means altogether obsolete, or confined to the vulgar. As late as October 29, 1892, "Robert the City Waiter" is made to say in *Punch*, p. 196^a: "And then, sum ewen briter Genus went and inwented Homnybusses, and they rayther *estonished* the Cabs".

As I observed before, *to astonish* in this slangy sense is in our day run hard

can't talk long without letting his cigar go out, *for one thing*, and there is less temptation to him, when he has a cigar in his mouth, to talk at all, *for another*.—*Punch*, Febr. 4, 1893, 49^b: A Minister is only just short of an Ambassador, and an Agent (*pauses*)—well he's something quite different. I don't think he gets as much pay, *for one thing*, and of course he can't live in the embassy.

by *to make a person sit up*, which expresses the very same shade of meaning; *Du*. "iemand raar doen opkijken".—For this phrase, too, it may not be altogether out of place to give a few quotations, since the Dictionaries, including Flügel (1891) and the *Slang Dictionary*, will have nothing to say to it.

Punch, Nov. 29, 1884, 257^a: I employ a lot of Clerks, and for their benefit am preparing a Code of Rules, which I flatter myself will, in their own offensive slang, *make* them "*sit up*" a little.—*Punch*, May 16, 1885, 229^a: I'd *make* Mister Ruskin *sit up*, and the rest of the 'owlers see snakes ['Arry].—*Punch*, June 27, 1885, 306^b: In domestic drama, Oriental spectacle, and, particularly, Irish character, there are things to be done that'll *make* some of them *sit up* a bit, I do assure you.—*Punch*, Oct. 16, 1886, 192^a [Randolph Churchill *log.*]: I and Bismarck, in secret council, in which I take the leading part, are arranging the affairs of Europe, and we will *make* Emperors and Sovereigns generally *sit up*.—*Punch*, 1883, Vol. I (Vol. 84), 298^a: "Tell you what, Toby", said Prince Victor, "when I'm king, I'll *make* those Bishops *sit up*".

V.

For (restrictive) = *so far as.... is concerned;*
as regards.

30. By a natural sense-development, *for* = 'in the capacity of', 'considered as', 'as', passes into the restrictive meaning of 'as regards', 'so far as... is concerned'. The French preposition *pour*, as used in "*pour moi, j'y consens*"; "*pour ce qui est de me rendre indépendant, j'espère y réussir*", may also have had something to say to this sense-development, as it has certainly influenced the evolution of various other meanings of *for*.

31. In modern English this sense of *for* is best exemplified in the phrase '*as for*' = 'as regards', in which *as* has become "rudimentary", and does not really affect the sense of *for*.

In older English this *as* was prefixed to various adverbs and prepositions; as, for instance, '*as in*', '*as by*' '*as touching*', '*as concerning*', '*as now*', '*as to-day*', '*as here*', '*as in this place*' (see *N. E. D.*, i. v. *as*, B, VII). Modern English has retained a few of these combinations only, viz. '*as for*', '*as to*', ¹⁾ '*as against*', '*as between*', '*as yet*', and the vulgar '*as how*'. In all of them *as* has a restrictive force = 'as far as', which is still more or less felt in these combinations.

¹⁾ *As for* and *as to* are usually considered as interchangeable. It is worth noting that this is not correct. Dr. Imm. Schmidt points out on p. 500 of his *Grammatik* that we could not use *as for* instead of *as to* in the following sentence: "He seems to have been under a complete delusion *as to* his own importance". The truth seems to be, that *as for* + substantive or pronoun, is always a contracted clause: *As for the German generals*, war is their trade and peace is ruin to them = so far as the German generals are concerned, war etc.—*As to* + substantive or pronoun, may be a mere adverbial adjunct: He asked my opinion *as to* his prospects.

Thus *as* in '*as for*' emphasizes the restrictive sense of *for*; in '*as to*', *as* gives *to* a restrictive force which it has not by itself ¹⁾; in '*as yet*', the restrictive force of *as* is distinctly felt, if we compare such sentences as 'I have not seen him *yet*', and 'I have not seen him *as yet*'. As regards '*as against*', '*as between*', the restrictive import of *as* is clearly discernible in quotations such as the following:

Pattison, *Milton*, 59: It was evident that Mary Milton's family had espoused her cause *as against* her husband.—The meaning is evidently, '*so far as* her cause went counter to her husband's'.

Escott, *England*, I, 338: Still there was no kind of organisation among the rural labourers of England *as against* their employers the farmers, which at all corresponded to the Unions that had grown up in urban industries.—Here, *as against* clearly means: '*so far as* their interests clashed with those of their employers'.

Ward, *Chaucer*, 85: A reaction was taking place in favour of the secular, *as against* the regular clergy, in the sympathies of the higher classes.—That is, a reaction in favour of the secular clergy, *in so far as* this reaction went against the regular clergy.

Carlyle, *Friedrich*, IX, 241: The issue, *as between* Austria and Prussia, strives to be in all points simply As-you-were ²⁾ (= *status quo ante erat*).—'*As between*' means, '*so far as* the issue between Austria and Russia is concerned'.—*Review of Reviews*, Aug. 15, 1893, 161^a: Morality *as between* the sexes is a conception which does not prevail at courts, even at the present time.

¹⁾ This *as to* = '*as regards*', should not be confounded with another *as to*, which is so rare as to have escaped Dr. Murray and his multitudinous readers. It means '*in proportion to*', '*according to*', and originates in the form of words expressing a geometrical proportion; for instance, $a : b :: c : d$, which is read: "*a* is to *b* as *c* is to *d*". I subjoin a few quotations for the use of this *as to*, which is the outcome of a somewhat bold ellipsis.—McCarthy, *Short History of Our Own Times*, I, 24 (T.): Up to this time the rates of postage were very high, and varied both *as to* distance and *as to* the weight, and even the size or the shape of a letter.—Hardy, *Tess of the D'Urbervilles*, I, 180 (T.): Not guessing the cause, there was nothing to remind him that experience is *as to* intensity, not *as to* duration.—*Id.*, *ibid.*, I, 223: Many besides Angel have learnt that the magnitude of lives is not *as to* their external displacements, but *as to* their subjective experiences.—This last passage is thus parodied in *Punch*, May 7, 1892, 226^b: A world of reviews, where the multitude of readers is not *as to* their external displacements, but *as to* their subjective experiences.

²⁾ *As you were!* (in Drill) = "Return to the position in which you were before"; *Du.* "Herstellt u!"

32. But *for*, without *as* before it, may also express the restrictive sense of 'so far as . . . is concerned', 'as regards'. There is no lack of Middle English and Elizabethan illustrations for this in Mätzner, *Grammatik*, II, 1, 446, Abbott, § 149, and Alexander Schmidt, i. v. *for*, prep. 12). I subjoin a few more from my own reading.

Lydgate's *Æsop* [Anglia, IX, p. 1 ff.], 106—7: *For me* thou shalt in this place abide,—With the I have litel or nought to done.—“For me” = so far as I am concerned.—Chaucer, *Troylus and Cryseide* (Bell's Edition, V, 142): Your wymmen alle . . . slepe, that *for hem* men this house might myne (= undermine).—“For hem” = so far as they care; for aught they care.

Abbott (p. 100) quotes from Bacon's *Essays*, 75: “It was young counsel *for* the persons, and violent counsel *for* the matter”;—i. e. so far as the counsellors were concerned, it was *young* counsel; and so far as the drift of their counsel was concerned, it was *violent* counsel.—In Shakespeare's *Tempest*, I, 1, 49: “I'll warrant him *for* drowning”, where meddling modern Editors are apt to read “*from* drowning”, I think *for* must be taken in the restrictive sense: ‘So far as drowning is concerned, I'll warrant (= I am ready to insure) him’ = ‘I'm sure he will *not* find his death by drowning.—Thus the difficult line from I *Henry VI*, III, 2, 25: “No way to that, *for* weakness, which she entered”, must be explained: ‘*For* weakness, there is no entrance to be compared with that through which the Maid of Orleans entered the town’.—Here, too, *for* has restrictive force: ‘As regards defencelessness, the passage into the town, chosen by the Maid, surpasses all others’.

33. Nor has this sense of *for* by itself, without *as* before it, become extinct in modern English.—*Punch*, 1882, Vol. I (Vol. 82), 72: My dear Madam, so long as a woman is beautiful, she may wear whatever she likes, *for me*; and if she isn't, what does it matter what she wears?—Jerome K. Jerome, *Diary of a Pilgrimage*, etc., 160: But dear old Bradshaw is an axiom in Euclid *for* stone-wall¹⁾ obviousness, compared with a through Continental time-table.—

¹⁾ “Stonewall obviousness”, an obstinate, stupid obviousness, which places itself in your way like a stone wall, and which there is no overlooking; one that stares you in the face as a brutal coarse fact, which there is no gainsaying. Hence *stonewall* is metaphorically used in the sense of ‘unconquerable’, ‘unflinching’, as in the *sobriquet* popularly given to an American Confederate General who made himself a name in the Civil War, “*Stonewall* Jackson”. Hence also,

This sentence is built on precisely the same lines as Shakespeare, *Mids. N. Dream*, V, 234: "(He is) a very fox *for* his valour".—*Punch*, March 30, 1867, 131^b: What a beast this is *for* pulling!—*Punch*, 1875, Vol. I, 99^b: What a man Senor Gutierrez must be *for* financing!—*Punch*, Nov. 5, 1892, 214^b: *For* graphic touch and keen appreciation of humour, *for* easy conversational narration, give me . . . the papers now being published in *Household Words*, . . . written by Montagu Williams Q. C.

It will be easily understood that the notion of restriction to a certain subject or field, readily passes into that of 'destination for a certain purpose', another of the most usual senses of *for*.

Thus, in the sentence from *Punch* last quoted, we may, with almost equal justice, take "*for* graphic touch, etc." in the sense of: 'for the purposes of graphic touch, etc.' = 'if you want to present me with specimens of graphic touch, etc.'

In the same way, whereas in sentences containing the colloquial "Commend me to" (= German "da lobe ich mir"), the preposition *for* still mainly retains its restrictive force, as, for instance, in Disraeli, *Vivian Grey*, VI, 1: "*For* a generous, handsome, sharp-witted knave, commend me to Hunsdrich the porter";—Mowbray Thomson, *the Story of Cawnpore*, 48: "*For* downright looting, commend me to the hirsute Sikh, *for* destructive aggression, battering and butt-ending, the palm must be awarded to the privates of Her Majesty's —th Regiment";—the notion of destination for a given purpose comes to the front in such phrases as, "*for* particulars apply to Mr. X", in which "*for* particulars" may mean either 'as regards particulars', or 'in order to obtain particulars'.

34. A *restrictive* sense must also be claimed for the preposition *for* in such intercalary phrases as '*for* my part', '*for* my share', as used, for instance, in, "I, *for* my part, must decline the honour"; in 'so much *for*', as used in "So much *for* his arguments; let us now come to his witnesses"; in '*for* the rest' = *as regards the others*; in '*for* the most (greater) part', etc.

The phrase '*for* the matter of that' = '*for* that matter', extensively used also in the literary English of our day, may deserve more detailed treatment.

"a *stone-wall* expression" of the eyes, i. e. a stolid, utterly vacant look. *Punch*, 1883, Vol. I (Vol. 84), 144^a: Lord Derby sitting all the while looking straight before him with *stone-wall* countenance, as if some one else was being discussed.

It is plain that it originally means, 'as regards the matter in hand', 'so far as the present subject is concerned'.

Flügel translates, "was das anlangt", but does not enter into further particulars. The truth is, that in the great majority of cases its sense has faded down into a mere colourless synonym of *indeed* in certain of its uses, and that 'for the matter of that' may usually be translated by that pregnant and significant Dutch word, "trouwens" (= it must be granted, confessed, acknowledged), and sometimes by the German "freilich."

Nineteenth Century, Oct., 1883, 591: Like Hindoos, they dislike being looked at when eating—as most of us do *for that matter*, ("trouwens")—but when they have done, they are open to a talk.—*Judy*, Sept. 1, 1886, 100^a: We hear all of a sudden that it is the season—the height of the season, *for that matter* (*Du.* "liefst"; *German* "wo nicht gar").—*Punch*, 1875, Vol. I, 139: Why young ladies—ay, and young *wives*, *for the matter of that* ("trouwens jonge vrouwtjes ook")—*will* encumber themselves with garments that are a grievance to those that wear, and still more to those that pay for them.—*Punch*, Sept. 14, 1867, 105^a: "Now, I say, dry yourself quickly and dress. Don't be all day". I *can't* get myself dry quickly, or, *for the matter of that*, at all ("zelfs").—*Punch*, 1863, Vol. II (Vol. 45), 212^b: If the Tourist is fond of Natural History, and *for the matter of that*, if he isn't ("trouwens ook"), he will come across some curious specimens of the Insect tribe, and some too curious specimens of the insect tribe will come across him.—*Punch*, 1881, Vol. II (Vol. 81), 136^b: The villain's part, though conceived, as is the story itself *for the matter of that* ("trouwens ook"), on old lines, is sensibly written.

VI.

For (causal and instrumental) == *owing to, on account of, because of; through the medium or instrumentality of, through.*

35. "Causal *for*", which introduces the *ground*, the *cause*, the *motive*, the *origin*, of an action, is best accounted for by looking upon it as an extension of the use of *for* to express the notion of *requital*, as exemplified in such phrases as 'to be punished *for* a crime', 'grateful *for*', 'sorry *for*'. The notion of *requital* flows from that of *exchange* or *substitution*, as in 'to die *for* another', 'eye *for* eye'. The idea of *taking the place of* arises from that of *acting on behalf of, defending*, and this last notion naturally flows from the idea of *standing in front of*, which finally takes us to the sense of "local *for*".

"Causal *for*" is frequent in Anglo-Saxon, and is in the older stages of English, from Anglo-Saxon downward, largely used to introduce the *instrument* or *medium*, a shade of meaning which Mätzner does not specially note either in his *Grammatik* or in his *Wörterbuch*, and which in general has hardly met with the attention it deserves on account of the light it throws on certain idioms in the older stages of English.

36. *For* = 'through the instrumentality of', may be illustrated from Anglo-Saxon. The following quotations are taken from Grein, *Sprachschatz* I, 313: *Genesis*, 602: hire *for* his dædum com, thāt hire thūhte hvitre heofon and eordhe = *through* his deeds it came to her, that to her heaven and earth seemed brighter; *Beowulf*, 965: he *for* mundgripe minum sceolde liegean lifbysig = he should lie life-weary *through* (= laid low by) my hand-grasp.

"Instrumental *for*" is found in all stages of Middle English. I shall especially give such examples as clearly exhibit *for*, intro-

ducing not generally the cause or motive, but the instrument or the instrumentality.

E. Flügel, *Liedersammlung des XVI. Jahrhunderts* [Anglia, XII, 225 ff.], 235, fol. 34^b: Shall no man know her name *for* me [refrain of a song].—*Id.*, *ibid.*, 256, f. 126^b: And graunte me here yor maydynhed . . . or elles I shall *for* you be ded.

J. Zupitza, *die Romanze von Athelston* [Engl. Studien XIII, 331 ff.], l. 667: that schalt thou neuere wete *for* me.—In the *Anmerkungen* to this paper, on p. 407, Zupitza quotes from *Guy of Warwick*, 8516 ff: In cold water has thow bathid me,—But name had I none *for* the; 10724: Wepon *for* me shalt thow none have; 11029: Hens shall hyt [Guy's body] neuer *for* me.—Chaucer, *Knights Tale* (Bell's Edition, I, 182): How they weren felde, schal nought be told *for* me.—Here the sense of *for* passes into downright *by*. This also applies to *Id.*, *Squyeres Tale* (Bell's Edition, II, 214): Here dremes schul not now be told *for* me.—*Id.*, *Prologe to Persones Tale* (Bell's Edition, IV, 6): Thow getist fable noon i-told *for* me.—*Id.*, *Assembly of Foules* (Bell's Edition, IV, 197): Hir names shall not here be told *for* me.—*Id.*, *Troylus and Cryseide* (Bell's Edition, V, 60): And I your borow, ne never shal *for* me,—This thing be told to you, so mote I thrive.—In this passage it is hard to say whether "*for* me" means 'through my instrumentality', or 'by me'.—*Id.*, *ibid.*, p. 170: Cryseide answerde, 'Never the bet *for* you!' (= modern English: 'I am none the better for you').—*Id.*, *Romaunt of the Rose* (Bell's Edition, VII, 126): Freend, so God me spede,—Of Chastite I have sich drede,—Thou sholdest not be werned (= refused) *for* me,—But I dare not *for* (= for fear of) Chastite.—*Id.*, *ibid.*, p. 219: But, *for* me, comfort gete they noon.—*Id.*, *Freres Tale* (Bell's Edition, II, 101): 'Lordyngs, I couth han told yow', quod the frere,—'Had I had leysir *for* this sompnour here . . . Such peynes that our herte might agrise.'—*Engl. Studien*, VIII, 111 ff., A Peniworth of Witte, 37—40: Dame, hastow the bethowjt, —What juwels thou wilt haue boujt?—Ȝif thou wilt haue ani *for* me (= through my medium),—Thou most me reche gode mone (= money).—In commenting on this passage, *Englische Studien*, VIII, 497, Zupitza adduces some very instructive quotations: in Barbour's *Bruce*, 5, 52, the king asks angrily: 'Tratour, quhy maid thou on the fyre?' and in line 54 the man answers: 'That fyre was neur maid on *for* me'; in this line Hart's edition of Barbour's *Bruce* has: 'through me'.—*Thomas of Erceldoune* (ed. Brandl), v. 295:

'For alle the golde, that ever may be thou bese never betrayede *for mee*'; here one MS. reads: '*by me*'.—*Ibid.*, v. 40: 'If i solde sytt to domes daye . . . , alle her arye—Never bese discryved *for me*'.

37. On looking over the above Middle English illustrations of *for* = 'through (the instrumentality of)', 'by', we are struck by the fact that in all of them 'instrumental *for*' occurs in *negative* sentences, with two or three exceptions where it is found in clauses introduced by *if*. In the quotation from the *Freres Tale*, the friar implies that he has *not* "had leysir *for* this sompnour here"; i. e. that he was prevented *by* the summoner from telling his story at greater length.

The only Middle English example known to me in which *for* = 'through', stands in an affirmative principal sentence, occurs in the romance of *Havelok*, 561--4 [Morris, *Specimens of Early English*, I, 229--30]: 'I shal dreinchen him in the se,—*For* him shole we ben maked fre,—Gold hauen ynow and other fe,—That hauet mi louerd bihoten me'; = I must drown him in the sea; *through* him (i. e. *in casu*, through his death) we shall be made freemen, shall have plenty of gold and other property; this my lord has promised me,

38. Middle English *for* = 'through', 'by', is a specialized case of "causal *for*". Another shade of "causal *for*" is *for* = 'owing to', 'on account of', 'because of', when the moving cause lies in the past or the present. Where the moving cause lies in the future, "causal *for*" passes into the sense of 'for the purpose of'. In many cases *for* = 'owing to', 'on account of', 'because of', can hardly be kept apart from *for* = 'through', 'by'. While the latter is hardly at all represented in the English of our day, *for* = 'owing to', when the moving cause lies in the past or the present, is far more frequent in the older stages of English, than in the literary and spoken language of the present day. In XIX century English, *for* = 'owing to (some past or present cause)' is chiefly met with after such verbs as *to care*, *to mourn*, *to groan*, *to sigh*, *to be afraid* (= *sich fürchten für*), etc., and in such phrases as *famous for*, *celebrated for*, *sorry for*, *for fear of*, *for want of*, *to weep for joy*, *to die for hunger*, *he did it for love of me*, etc.

This *for* is now largely replaced by *with*, e. g. in *pale with fear*, *to burn with anger*, *red with shame*, *to shake with age*, etc., in all which phrases Shakespeare uses *for*, as may be seen by referring to Alex. Schmidt.

The "causal *for*", that passes into the sense of 'for the purpose

of', where the moving cause lies in the future, is still as vigorously alive as it was in Shakespeare's time. Shading off into various directions, it is seen in *to start for Paris, eager for glory, to go for a doctor*, etc.

39. I shall now give some Middle English and early Modern English examples of *for* = 'owing to', 'because of', 'on account of'. In all of these examples the use of *for* would be inadmissible in Victorian English.

Sir Thomas More, *A Dialogue concerning Heresies* [Skeat, *Specimens of Engl. Literature* 1394—1579, p. 190]: As the father doeth by his discrecion appoynte which of his children may, *for* his sadness, kepe a knife to cut his meate, and which shal, *for* his wantonnes, haue his knife taken from him.—Chaucer, *Knightes Tale* (Bell's Edition, I, 158): He had a bere skyn, cole-blak *for* old As eny raven fether it schon *for* blak.—*Id.*, *Reeves Tale* (Bell's Edition, I, 228): Ful pale he was *for* dronken, and nat reed.—*Id.*, *Troylus and Cryseide* (Bell's Edition, V, 86): What is the sunne wors of kynd right,—Thogh that a man, *for* feblenes of eyen,—May not endure to see on it *for* bright.

My next illustrations are from Elizabethan and XVII century English. In most of these, too, modern usage would require another preposition, or a prepositional phrase.

Author. Version, Genesis, XX, 3: Thou art but a dead man, *for* the woman which thou hast taken.—Here Ælfric's *Heptateuch* has: thu scealt sveltan nu Abimeleh *for* tham vife the thu nâme.—Milton, *Par. Lost, IX, 453*: What pleasing seemed, *for* her now pleases more.—The following quotation is taken from Abbott, *Shakespearian Grammar*, p. 101: Montaigne, *translated by John Florio* (1603), 116: Of divers humours one must be chiefly predominant, but it is not with so full an advantage but, *for* the volubilitie and suppleness of the mind, the weaker may by occasion reobtaine the place again.

Alex. Schmidt gives copious examples in his *Sh. Lexicon*, i. v. *for*, prep. 10). I shall select some of the more striking.

I Henry VI, II, 2, 27: As far as I could well discern *for* smoke and dusky vapour.—*Ibid.*, I, 4, 46: If thou canst, *for* blushing, view this fair face.—*Sonnet 27, 14*: Thus by day my limbs, by night my mind, *for* thee and *for* myself no quiet find.—In this last quotation, *for* bears a sense between *for* — 'owing to', and *for* = 'through (the instrumentality of)'.

Sonnet 99, 6: The lily I condemned *for* thy hand = *owing to* thy white hand, which outshone the lily.—*Mids. N. Dream*, V, 253: He dares not come there *for* the candle.—*Macb.* III, 1, 121: Yet I must not, *for* certain friends.—*II Henry VI*, IV, 1, 223: Our peace will grow stronger *for* the breaking.—*Merch. of Ven.*, V, 115: Which speed, I hope, the better *for* our words.

40. If now we come to XVIII and XIX century English, we find that *for* = 'owing to (some past or present cause)'—apart from the standing phrases mentioned on p. 44—is especially preserved in negative sentences, to which in Middle English we found "purely instrumental *for*" almost exclusively restricted (see p. 44).

"Purely instrumental *for*" is not preserved in modern English, but *for* = 'because of', 'owing to', 'on account of (some past or present cause)', is of common occurrence in such phrases as 'if it were not *for* him, we should be poor now' = if it (= our not being poor) were not *owing to* him, we should be poor now = we owe our not being poor to him.

A variation on this formula is: 'unless it had been *for* him'; and a contracted form we see in the common '*But for* (= *save for, except for*) him, we should be poor now'; all of which phrases are of common occurrence in Victorian, as they are in Elizabethan English.

In fact, most of the Elizabethan phrases in which *for* = 'owing to, etc.' occurs together with a negation, are still living in modern English.

With the Shakespearian phrase above cited from *Mids. N. Dream*, "he dares not come there *for* the candle", we may compare the following modern quotations: Dickens, *Little Dorritt* (Househ. Edition), 222: Speakers close at hand were not seen *for* cloud.—Carlyle, *Friedrich*, V, 289: You cannot get a letter safely carried *for* them (*scil.* the Croats).—*Id.*, *Ibid.*, VII, 161: A man that *for* caution and slowness could make no use of his victory.—*Judy*, Dec. 19, 1888, 298^a: (I) couldn't get out at all to-day *for* the fog.—*Punch*, 1879, Vol. I (Vol. 76), 94^a: I can't see out of the windows *for* the steam, which makes them into ground glass.—Crawford, *Roman Singer*, III, 34: I have not slept a wink all night *for* thinking of her.—Tennyson, *Early Poems*, 143: You scarce could see the grass *for* flowers.—*Punch*, 1883, Vol. I (Vol. 84), 84^a: How all the wives cried! You could not see a husband *for* the clouds of pocket-handkerchiefs.—W. Besant, *Lament of Dires*, 232: I

have not slept a single wink the whole night *for* thinking.—*Letters of Charles Lamb* (ed. Ainger), I, 223: Sleep, too, I can't get *for* these winds of a night.—*Auth. Version, I Kings*, VIII, 5: Sheep and oxen that could not be told nor numbered *for* multitude.—Tennyson, *Becket*, etc. (T.), 26: You could not see the King *for* the kinglings.

41. A hypothetical clause, introduced by *if*, often implies a negative (see p. 44). Hence, with the Shakespearian: "If thou canst, *for* blushing, view this face", quoted on p. 45, we may compare the following passage from Carlyle, *Friedrich*, I, 197: An awkward position indeed,—which any German Painter that there were, might make a picture of, I have sometimes thought. Picture of some real meaning, more or less,—*if for* symbolic Towers of Babel, mediæval mythologies, and extensive smearings of that kind, he could find leisure (= he can *not* find leisure owing to symbolic Towers of Babel, etc.).—This passage offers a remarkable parallel to the Chaucerian "Had I had leysir *for* this sompnour here", quoted on p. 43.

Here is another instance of the same construction with *if*: *Review of Reviews*, Nov. 15, 1892, 440^b: "If it were only *for* his (Tennyson's) dedication to the Queen and Prince Albert, he would have repaid a thousand times over the value of all the butts of sherry and the annual stipends the Poet Laureates have received since the days of Ben Jonson".—Here, *for* comes very close indeed to the instrumental sense: 'by'.

42. One class of negative, and, indeed, interrogative sentences with *for* = 'owing to (some past or present cause)', deserves special attention. I mean those in which a comparative degree is found, as, for instance, 'he is none the worse *for* his diligence'; 'Are you any (the) wiser *for* your investigations?' With these we may compare the Chaucerian 'Never the bet *for* you', quoted on p. 43, and Shakespeare, *Venus and Adonis*, 207: 'What were thy lips the worse *for* one poor kiss?'

In the cases now under consideration, also, *for* comes very close to the "instrumental" sense: 'by'.

Here are a couple of modern quotations: *Punch*, 1878, Vol. II (Vol. 75), 137^a: If you please, my Lord, do you think it will be any the better *for* keeping? [*Smelling a bottle of old Port.*] It is rather gone (= spoiled) already.—*Punch*, 1880, Vol. I (Vol. 78), 21^b: They reappear, fagged and tired by their work, but none the worse *for* wear.

43. After a *comparative degree*, modern English has *for* = 'owing to (some past or present cause)', even in *affirmative* sentences, such as, for instance, the current phrases, 'he will be all the better *for* it', 'he is the worse *for* liquor', 'his coat is the worse *for* wear'.

But we find it also in other cases, so that with the Shakespearian, 'Our peace will grow stronger *for* the breaking', quoted on p. 46, we may compare the following modern quotations :

Literary World, Febr. 26, 1892, 199^c: Shaking hands, I assured him that he would slumber sounder *for* the arrangement, and I caught the last train up.—*Punch*, 1860, Vol. II (Vol. 39), 23^a: His face is so much cleaner *for* the washing it has had.—*Punch*, 1861, Vol. I (Vol. 40), 8^a: Mankind are always happier *for* having been happy; so that if you make them happy now, you make them happy twenty years hence by the memory of it.

VII.

For before Acc. c. Inf.

44. In his *Grammatik*, II, 2, p. 20, Mätzner, speaking of the Infinitive used as the grammatical or logical subject of a sentence, thus refers to one of the most remarkable constructions in Middle and early Modern English:

“Im Altenglischen erscheint dieser Infinitiv häufig mit einem Gegenstande, welchem die durch jenen bezeichnete Thätigkeit zugeschrieben wird; diese Verbindung entspricht einem *Akkusative mit dem Infinitiv* als Subject: ‘*It is ful fair a man to bere him evene*’ (Chaucer, *Canterb. T.*, 1525).”

Mätzner then gives a number of examples from Chaucer to Skelton to show the frequency of this way of replacing a subject-clause: ‘It is ful fair *that a man should bear himself evenly*’.

I subjoin a few more illustrations from my own collection.

Horstmann, *Sammlung altenglischer Legenden* (Heilbronn, 1878): *S. Bernard*, 332—4: That it was to wordliche—Or elles to muche loue of flesche,—*A mon to kepe him self to nessche*.—Wüleker, *Altengl. Lesebuch*, I: *St. Katherine*, 75—6: Nou is this, seide that on, gret schame, ic understonde,—*An emperour to siche aboute so wide in eche londe*.—Mätzner, *Sprachproben, Prosa*: Chaucer’s *Tale of Melibeus*, p. 383, l. 27: Hit is not goode *to be a man aloone*, make we to him an help semblable to himself.—*Id.*, *ibid.*, p. 395, ll. 16—18: For thus saith Tullius, that ther is a maner garnisoun that no man may vanquisshe ne discomfite, and that is *a lord to be biloved* with his citezeins and of his peple.—*Id.*, *ibid.*, 401, l. 1: It is a woodnesse, *a man to stryve* with a strenger or a more mighty man than himselven is.—*Id.*, *ibid.*, 401, l. 5: It is a gret wor-schipe, *a man to kepe him* fro noyse and stryfe.—*Id.*, *ibid.*, 405, l. 10: Tullius saith, that no sorwe ne drede of deth, ne no thing that may

falle to a man, is so moche ayeinst nature, as *a man to encrease* his oughne profyt to the harm of another man.—Skeat, *Specimens of Engl. Lit.* 1394—1579, p. 105 (The Nut-brown Maid): *A barons childe to be begyled*, it were a cursed dede.—*Id.*, *ibid.*, p. 199 (Sir Thomas Elyot): It happened *a bataile to be* on the see betweene them.—*Engl. Studien*, IX, 42 (On the seuen dedly sinnes), 21—2: For hit is to the soules beheue—*Ech man to knowen his bilcuc*.—Sir John Fortescue, Kt., *The Governance of England* (ed. Plummer), 133: Wiche is an ensample that it is not good *a kynge to ouer sore charge his peple*.—Chaucer, *Reeves Tale* (Bell's Edition, I, 234): Lo! such it is *a miller to be fals*.—*Id.*, *Persones Tale* (Bell's Edition, IV, 147): The thridde grevaunce is *a man to have harm* in his body.—*Id.*, *ibid.*, IV, 89: It is a gret folly, *a womman to have fair array* outward, and hirsilf to ben foul in-ward.—*Id.*, *Troylus and Cryseide* (Bell's Edition, Vol. V, 137): Now were it tyme *a lady to go hen*.—*Id.*, *ibid.*, p. 172: The werst kynde of infortune is this,—*A man to have be* in prosperite—And *it remember*, whanne it passid is.

Leon Kellner, *Historical Outlines of Engl. Syntax*, p. 90, quotes from *Genesis and Exodus*, ed. Morris, 1640: *thor was nogt wune on and on—that orf thor to water gon*. And from Caxton's *Blanchardyn*, ed. Kellner, 107, 18: (This folke) putte hem self vpon their enmyes, so that *it was force the polonyans to recule* aback.

This construction is still regularly employed by Shakespeare, e. g. *Two Gentl. of Ver.*, V, 4, 109: It is the lesser fault, modesty finds,—*Women to change their shapes than men their minds*.—*Winter's Tale*, V, 1, 42: (This) is all as monstrous to our human reason—As *my Antigonus to break* his grave.

45. The first question that suggests itself with respect to this construction, is the determination of the *case* of the substantive that precedes the Infinitive. Mätzner says, l. c.: "Diese Verbindung *entspricht* einem Akkusative mit dem Infinitiv als Subject".

The following quotations prove that Shakespeare understood the word preceding the Infinitive to be in the nominative case:

Timon, IV, 3, 266: *I to bear this* is some burden.—*All's Well*, II, 1, 186: *Thou this to hazard* needs must intimate—Skill infinite or monstrous desperate.—*Coriolanus*, III, 2, 124: *To beg* of thee, it is my more dishonour—Than *thou* of them.—*Cymbeline*, III, 1, 72: Of him I gathered honour,—Which *he to seek* of me again, perforce,—Behoves me keep at utterance.—In this anacoluthic

construction 'he to seek of me again' is intended as the subject of some such verb as *compel*, and the sense is: 'the fact that he seeks to recover from me the honour which I gathered of him, compels me to defend that honour to the last extremity (= *to keep it at utterance*)'. Instead of *to compel* Shakespeare uses the impersonal verb *behave*, of which 'which . . . keep at utterance' is the logical subject, the grammatical subject *it*, which usually precedes *behooves*, being omitted. By thus giving another subject to *behooves*, Shakespeare has left the original subject 'he to seek of me again' without a predicate; or are we to suppose that Sh. used the verb *behave* as a transitive verb in the sense and with the construction of *compel*? In both cases *which* does duty as the object of both *seek* and *keep*. If *behave* = 'compel', *me (to) keep at utterance* is a case of *Acc. c. Inf.—Com. of Err.* I, 1, 33: A heavier task could not have been imposed—Than *I to speak* my griefs unspeakable.

From the nature of the matter, Middle English constructions in which the case before the Infinitive is recognisable as either a nominative or an accusative must be rare. Still, what evidence I have been able to collect shows that in Middle English the pronoun preceding the infinitive in the construction we are considering, was felt to be an accusative. Instances in which the pronoun is in the *nominative* form, as in the Shakespearian passages just cited, I have found a late one only, quoted in Leon Kellner's *Hist. Outl. of Engl. Syntax*, p. 255, from Caxton's print of Malory's *Morte d'Arthur*, 453, 4 (ed. Sommer): *Thow to lye* by our moder is to muche shame for vs to suffre.

Mätzner, *Sprachproben, Prosa*, 241, ll. 13—15. [A Sermon against Miracle Plays]: Kynde tellith that the more eldere a man waxith, the more it is aȝen kynde *hym for to pleyen*, and therefore seith the booc: Cursid be the childe of han hundrid ȝeer. *Romaunt of the Rose* (Bell's edition of Chaucer, VII, 130): Now is it right *me to procede*,—How Shame gan medle and take hede.—*Towneley Mysteries*, p. 198 [quoted in Mätzner's *Grammatik*, II, 2, 21]: It is shame *you to bete* him.—That *you* is Accusative here there can be no doubt. *You* as Nominative has by Zupitza first been cited from *Guy of Warwick* (XV century); see Koch², II, p. 231. Chaucer has *ye* only in the Nominative, and in the extract from the *Towneley Mysteries*, which Mätzner has printed, *Sprachproben, Poesie*, p. 360 ff., *ye* is invariably used for the Nominative and *you* for the Dative and Accusative. Dr. Leon Kellner, on p. 134 of his *Hist. Outl. of*

Engl. Syntax quotes doubtful instances of *you* in the nominative from *Sir Tristrem* (ed. Kölbing), ab. 1320, where instead of the *you* of the MS. we have probably to read *thou*. But he adds that there are certain instances as early as the middle of the XIV century, in *Ipomydon*, 1807: Ye show your lady lytille love—That *you* so herttly preyse; *Ibid.* 5298: Fynde *you* him, yff that ye may.

From Anglo-Saxon Mätzner adduces one example; *Grammatik*, II, 2, 21: *thā licade thām ārfāstan foreseōnde ūre hælo hyre thā hālgan sāvle mid longre untrumnesse lichaman ādēmdē and āsodene beón* = then it pleased to the glorious (God), foreseeing our salvation, her holy soul to be tried and purified by long weakness of the body.

To find modern examples of a recognisable accusative + infinitive replacing a subject-clause, we have to go to dialectal and vulgar English. The following quotations show that the construction is still living among the uneducated.

M. O. W. Oliphant, *The Second Son*, VII (Atlantic Monthly, Febr. 1887, p. 157ⁿ): I felt as if it was a great compliment, *him to come in* friendly like, and take a chair and talk to you and me.

George Eliot, *Mill on the Floss*, bk. 3, ch. 7 (Stereot. ed. p. 227): And *him struck* as if it was with death when he got the letter as said you'd the hold upo' the land.—*Id.*, *ibid.*, p. 238: And *me been* such a good wife to you, and never crossed you from week's end to week's end.... and they all say so.... they say it 'ud be nothing but right.—*Id.*, *ibid.*, 239: We must go into one o' the cottages in the village.... and *me and my children brought down* to that.... and all because you must set your mind against folks till there's no turning you.—*Punch*, Nov. 10, 1888, 228ⁿ: "Haven't got your *Coke upon Littleton* in your waistcoat-pocket, have you?" No, Joseph hadn't; and *him to be sitting* with us of the Inner Bar!

In the last four quotations, we have, I think, ellipses, where the quasi-impersonal sentences of which *him (to be) struck*, *me (to have) been*, *me and my children (to be) brought down*, *him to be sitting*, are the *logical* subjects, are omitted. In the first and third, some such sentence as *it is (was) dreadful* must be understood; in the fourth we might supply: *it was too bad*, and in the second, something like: *What a thing it is!*

From this evidence, scanty as it is, I think we have a right to consider it as very probable that originally the noun or pronoun

preceding the infinitive in the construction we are discussing, was felt to be an accusative ¹⁾. This will be rendered more likely still by what I shall now adduce as to the probable origin of the construction.

46. In *Matth.* XVII, 4, *Mark* IX, 5, *Luke* IX, 33 the Vulgate translates the Greek text καλόν ἐστὶν ἡμᾶς ὧδε εἶναι by: *bonum est nos hic esse*. Both in the Greek and the Latin text we have examples of the well-known rule of Greek and Latin syntax that an *Acc. cum Infin.* may be the subject of a quasi-impersonal verb, such as καλόν ἐστι, καλὴ etc.; *utile est, fas est, oportet, decet, expedit* etc. (See Pluygers, *Syntaxis*, § 159, a), and Madvig-Boot, *Latijnsche Spraak-leer*, § 423).

The Anglo-Saxon Gospels are translated from the Vulgate, and in them the passage in question reads: *Gód is ús hér to béonne* (Sweet, *Anglo-Saxon Primer*, p. 60, l. 168). It is almost sure that *ús* is accusative here, and that in this verse from the Anglo-Saxon Gospels we have a very early example of the *Acc. cum Inf.* as the subject of a quasi-impersonal verb. A second Anglo-Saxon example has been given in the preceding paragraph as quoted by Mätzner from Thorpe's *Analecta*, p. 52.

It is not impossible, of course, that the Anglo-Saxon translator has misunderstood the Latin text, which means: 'It is good that we are here', and that in his translation 'Gód is ús hér to béonne', he intended *ús* for a *dative*. In this case he would have made something like the mistake made by Luther, who translates: "hier ist gut sein", by Tyndale, who renders: "here is good beinge for us", by the Danish translators who have: "her er godt at være", and by convivial Dutchmen who have a dim notion they are quoting Scripture when they say: "het is ons goed hier te zijn". The Dutch Bible translators knew better when they put: "het is goed, dat wij hier zijn"; so did the Swiss who read: "il est bon que nous soyons ici"; the French: "il est bon que nous demeurions ici"; the Elberfeld translation of the New Testament: "es ist gut, dasz wir hier sind".

¹⁾ Sweet judges somewhat differently of this use of the Accusative; *New English Grammar*, § 141: "In spoken English, such a nominative as *he* or *I* is hardly used except as a conjoint form,—as a kind of prefix to the finite verb (*he sees, he saw, I have seen*), the objective case being always substituted for the nominative when used absolutely in vulgar speech, as in *it is me*, and often also in educated speech".

However this may be, it is quite sure that Wyckliffe, with the Vulgate before him as his original, wrote in *Matth.* XVII, 4: 'It is good *us to be here*', just as in *John* XVIII, 14 he wrote: 'that it spedith *one man for to die for the puple*', to translate the Vulgate text: 'quod expediret unum *hominem* pro populo *mori*'; and as in *Genesis* II, 18, the Wyckliffe translation englishes the Vulgate text: 'Non est bonum *hominem esse solum*', by 'It is not good *man to be alone*'.

From this we have a right to conclude that Wyckliffe, when using this construction, certainly intended the noun or pronoun preceding the infinitive, for an accusative.

47. Whether, in using the Acc. c. Inf. as the logical subject of a quasi-impersonal verb, Wyckliffe was guilty of a Latinism, seems to me, at least doubtful.

I have adduced two Anglo-Saxon instances, one unmistakeable, and one doubtful: both may be Latinisms. I have further adduced three Middle English examples; two, from the *Romaunt of the Rose* and the *Towneley Mysteries*, are quite unmistakeable: 'now is it right *me to procede*'; 'it is shame *you to bete me*'; the third, from the *Sermon against Miracle Plays*, is not, indeed, wholly above suspicion, because it is just possible that in 'it is aȝen kynde hym for to pleyen', *hym* may be the reflexive pronoun, since in Middle English *pleyen* is, though rarely, found as a reflexive verb; e. g. in *Piers the Plowman*, A Text, Prologue, 20: 'Summe putten hem to the plouȝ and *pleiden hem* ful seldene.'

I have besides shown that unmistakeable traces of this construction are found in Shakespeare, though he, indeed, treated it as a *Nominativus c. Infinit.*

And I have finally pointed to certain vestiges of it in the uneducated or negligent English of our day, in which it is distinctly recognisable as an Accus. c. Infin.

If now we remember that the same construction is found in Gothic (see Stamm's *Ulfilas*, ed. Heyne, *Grammatik*, § 93, p. 276), and that, as I have shown in § 44, it is found in Middle English texts that could hardly have been influenced by Wyckliffe's Bible translation, I venture to think that it will not do to look upon such sentences as Wyckliffe's 'it is good *us to be here*', Chaucer's 'Now were it time *a lady to go hen*', Chaucer's *Reeve's* 'Lo! such it is *a miller to be fals*', and the *Romaunt of the Rose's* 'Now is it tyme *me to procede*', as mere Latinisms; but we are almost forced

to the conclusion that the *Acc. cum Inf.* as the logical subject of a quasi-impersonal verb, must once have been as common in the Germanic tongues as we find it to have been in the classical languages.

I shall now go on to show to what highly remarkable constructions this Middle English *Accus. c. Infinit.* has given birth in later English.

48. In the passage quoted from the *Sermon against Miracle Plays* on p. 51, and in the verse from Wyckliffe's *John*, cited on p. 54, it cannot fail to have struck the reader that the infinitive that forms part of the construction we are considering, is preceded, not by *to*, but by *for to*: 'it is aȝen kynde hym *for to* pleyn'; 'it spedith one man *for to* die for the puple'.

As we learn from Mätzner, II, 2, 54 ff., the infinitive with *for to*, though originally expressing the purpose of an action, began at an early time to be treated as quite equivalent to the infinitive with *to*, in which also the original meaning of the preposition *to* had become quite obscured. As early as Lajamon we find such passages as III, 41: *Betere the is freondscipe to hebben thene for to fihten*. Mätzner says, l. c. p. 58: "Der Wechsel der im Ganzen gleichberechtigten Formen scheint auf euphonischen Rücksichten zu beruhen". Dr. Kellner, *Hist. Outl. of Engl. Syntax*, p. 249 quotes from Caxton's *Aymon*, 83, 9: *Ye myght well kepe your selfe that ye com not so often to see vs and for to doo vs harm*.

I subjoin a few more Middle English examples of our construction, in which the infinitive has *for to* before it.

Mätzner, *Altenglische Sprachproben, Prosa*, 138, 26 [Richard Rolle de Hampole]: *ffor it es a velany a man for to be curiously arrayede apone his heuede with perre and precyous stanes*.—*Id., ibid.*, p. 149, 33: *ffor it es presumpsiōne a man by his awene wytt for to prese to mekill into knawying of gastly thynges*.—*Chronik des Robert von Brunne*, Lambeth Ms. 131 (Anglia IX, p. 43 ff), 1462—3: *Therefore hit ys a gret peril—Schipmen for to liste thertyl*.—*Proverbs of Hending* (Mätzner, *Sprachproben, Poesie*, p. 310^b) 280 ff: *Betere were a ryche mon—For te spouse a god woman,—Thah hue be sun del pore,—Then te brynge into his hous—A proud quene ant dangerous,—That is sum del hore*.—The last example is somewhat doubtful, because it is impossible to decide whether *a ryche mon* is a dative or an accusative. In the former case the example is not one in point. In the latter case, i. e. if 'a ryche mon for te spouse a god woman' is the logical subject of 'betere were', we have here a very early instance of the construction we are discussing,

since the *Proverbs of Hending* are usually referred to the close of the thirteenth century.

Now certain writers on English grammar contend that in such a Middle English sentence as the one quoted above, 'Therefore hit ys a gret peril—Schipmen *for to* liste thertyl', the preposition *for* came in later English to be placed before *schipmen*, thus giving birth to the highly remarkable construction with what I venture to call "in-organic *for*", which we meet with in such a modern English sentence as "*For* the French to impose a hateful government on the Romans is the only proper sequence to the story of the French Revolution" (*George's Eliot's Life*, edited by her husband, III, 10, T.).

This view is held by Mason, who in his English Grammar, § 387, *Note*, referring to the sentence from Wyckliffe's *Gospel of St. John* above quoted: "it spedith *o man for to deie* for the peple", says: "This construction is preserved (*with a slight alteration in the arrangement of the words*) in such expressions as 'It is a rare thing *for a man to be perfectly content*', that is, '*That a man should be perfectly content* is a rare thing'".

Abbott, *Shakespearian Grammar*, § 354, from whom, for aught I know, Mason may have taken his cue, sees the matter in the very same light. Speaking of "Noun and Infinitive as subject", he says: "It might be thought that this was a Latinism. But a somewhat similar use of the infinitive with a noun in impersonal sentences is often found in Early English, and, though rarely, in Anglo-Saxon". Then, referring to the passage from Wyckliffe's *John*, which also Mason cites, Abbott concludes: "We retain this use, but transpose "*for*" in "*for to*" (see the example from Wyckliffe above), and place it before the noun or pronoun: *Hamlet*, III, 2, 317: "*For me to put* him to his purgation would perhaps plunge him into far more choler".

49. I shall not deny that in a certain number of cases, this *for* of "*for to die*" may thus have been transposed; it is notoriously impossible to prove a universal negative. But I have good grounds for declining to believe in the "transposed" *for* of Mr. Abbott and Mr. Mason, as the origin of the modern construction which I have just exemplified from *George Eliot's Life*.

The oldest example of "*for* + Acc. c. Inf." as the logical subject of a sentence, that I have come across, is by Kington Oliphant, *The New English*, I, p. 148, cited from Wyckliffe, p. 82 of *the Goth., A. S., Wickliffe's and Tyndale's Gospels*, ed. by Bosworth:

"It is pride *for a man to make*", etc., a quotation which I am unfortunately unable to verify.

My next example in point of time is from *Hymns to the Virgin and Christ* (ab. 1400) [Early English Text Society], p. 60: "Course of kynde is *for youthe to be wilde*".—If we compare this with the passage from the *Persones Tale*, quoted on p. 50: 'The thridde grevaunce is *a man to have harm in his body*', which is of slightly earlier date, we are present at the birth of what I have called "inorganic *for*."

Seventy-five years later, Caxton writes in *the Game of Chesse* (ed. Axon): "It is an evil thing *for a man to have suspencion*" [quoted by Kington Oliphant, *The New English*, I, p. 330], whereas a century earlier Chaucer had written in *Melibeus*: 'It is a gret worschipe, *a man to kepe him fro noyse and stryfe*.'

The following passages from Shakespeare's plays clearly demonstrate how firmly "inorganic *for*" had taken root in the language of Elizabethan England.—*Coriolanus*, II, 2, 13: *For Coriolanus neither to care* whether they love or hate him, manifests the true knowledge he has.—*Ibid.*, 34: *For their tongues to be silent* were a kind of injury.—*Ibid.*, 3, 10: *For the multitude to be ungrateful* were to make a monster of the multitude.—*Pericles*, I, 1, 93: 'T would braid yourself too near *for me to tell it*.'

If we compare these four quotations with the Shakespearian passages cited on p. 50, we see that Shakespeare considered '*for me to tell it*', as the logical subject of a sentence, to be perfectly equivalent to '*I to tell it*'; whereas, as we have seen, Middle English grammar would have required: '*me to tell it*'.

50. I have said that I do not believe in the "transposition" theory of Abbott and Mason, as a satisfactory explanation of "inorganic *for*". To me this transposition theory looks suspiciously like a mere guess with nothing, not even analogy, to support it.

I am firmly convinced that what I have called "inorganic *for*" is quite another *for* than the "purpose" *for* we meet with in the biblical 'What went ye out *for* to see?' (*Matth.* XI, 8).

To me there is hardly any doubt that "inorganic *for*" came into use as a substitute for a *dative* case, which, to the consciousness of Middle English speakers, had taken the place of the original *accusative* in such a sentence as 'It is good us to be here', which on p. 54 I have quoted from Wyckliffe's *Matthew*.

The reason why it is hard to *prove* that Middle English speakers gradually began to feel the original *accusative* in our construction as a *dative*, is the same that must have facilitated this transition; viz. that in all the pronouns of the first and second persons, from Anglo-Saxon downward, the dative and accusative forms are identical; and that, as regards the pronouns of the third person, the dative forms, at a very early period, began to encroach on the accusative forms, and not much later ousted them altogether with the sole exception of the neuter accusative *hit*. In order to find quite distinct dative and accusative forms for the pronouns of the third person, we have to go back to Anglo-Saxon, and unfortunately it so happens that, in A.-S., examples of an Acc. c. Inf. as the logical subject of a quasi-impersonal verb are exceedingly rare.

March, *Anglo-Saxon Grammar*, § 286,^b and § 293 says: "In Anglo-Saxon the Latin and Greek Accusative + Infinitive is generally represented by a clause with *thæt*".

Mätzner, II, 2, 21: "Selten wird im Ags. der Accusativ mit dem (reinen) Infinitiv als Subject in unpersönlichen Sätzen gefunden." Our author then quotes the A.-S. sentence from Thorpe's *Analecta* which I have given on p. 52, and goes on to say: "Gewöhnlich steht hier ein Nebensatz mit *thæt*, welcher in der Bibelübersetzung auch da erscheint, wo das Gothische den Accusativ mit dem Infinitiv hat, wie *Luc. XVI, 17*: 'Eádre ys *thæt* heofon and eordhe geviton'; *Joh. XVIII, 14*: 'Thæt hit betere være *thæt* án man swulte for folce'."

In these two passages Ulfilas has: 'Ith azetizo ist himin jah airtha hindarleithan', where *himin* and *airtha* are accusative forms; and 'batizo ist ainana mannan fraqistjan (fracistnan?) faur managein' where *ainana mannan* is an accusative.

51. Now it is not a little instructive to find that the transition from accusative to dative which I suppose to have taken place in these constructions to the consciousness of early Middle English speakers, can be proved to have really taken place in Gothic.

In Stamm's *Ulfilas*, 3rd Edition, Heyne, referring to our construction, says on p. 276: "Wo sich in einigen Fällen statt des Accusativs der Dativ findet, da ist dieser zum Prädicate des Hauptsatzes gezogen, und der Infinitiv steht allein, z. B. *Luc. VI, 1*: varth in sabbato antharamma gaggan imma [= it happened on the second sabbath him (*Dat.*) to go]; *Marc. IX, 45*: goth thus ist galeithan in libain haltamma [= it is good to thee, lame one, to enter into life.]"

Nor is this transition from an original accusative to a dative, in cases like the above, difficult to account for. The predicates *happened* and *is good* admit of a dative complement, and instead of saying 'it happened | him (*Acc.*) to go', the original construction, in which there was no connexion between *happened* and *him*, people began to say 'To him it happened to go'. And in the second instance, instead of saying 'it is good | thee (*Acc.*), lame one, to enter into life', they said 'To (for) thee, lame one, it is good to enter into life'.

Thus whereas in *Luke* VI, 1, Ulfilas has *varth* + Dative + Infinitive, in *Luke* IV, 36 we get *varth* + Accusative + Infinitive: 'Jah varth afslauthnan *allans*' = and it happened all of them (*Acc.*) to be amazed.

52. It is easy to see that the *conditio sine qua non* for this substitution of the dative for the accusative, is, that the predicate of the principal sentence should admit of a *dative* complement.

And it is easy to see also, that the substitution of the dative for the accusative in this construction may in many cases introduce an additional element into the meaning of the whole.

In that highly instructive verse from the Gospel of *Luke* IX, 33, to which I have referred on p. 53, Ulfilas has: 'god ist unsis her visan'. Here it is impossible for us to decide whether *unsis* is Dative or Accusative, since Ulfilas uses this form for both the cases. As I have pointed out on p. 53, the Greek text has an unmistakeable Accusative, but if we study Ulfilas' practice in other passages, we find that he is accustomed to use a Dative + Infinitive after *god ist*; e. g. *I Corinth.* VII, 26: 'Thatei goth ist *mann sva visan*', where *mann* is a decided Dative; *Marc.* IX, 43: 'goth *thus* ist *hamfamma* in libain galeithan'; *ibid.* 45: 'goth *thus* ist galeithan in libain *haltamma*'; *ibid.*, 47: 'goth *thus* ist *haihamma* galeithan in thiudangardja guths', in which last three quotations *thus hamfamma* (to thee, maimed one), *thus haltamma* (to thee, lame one), and *thus haihamma* (to thee, one-eyed one) are Datives equally unmistakeable.

It is therefore extremely likely that in *Luke* IX, 33: 'god ist *unsis* her visan', Ulfilas has intended *unsis* for a dative. But by thus translating his Greek text: καλόν ἐστιν ἡμᾶς ὧδε εἶναι, where ἡμᾶς is an Accusative, and which means nothing more or less than: 'it is good that we are here', Ulfilas has put something of his own into the original text.

Peter addresses the words 'it is good that we are here' to Christ

at the Transfiguration, and modern exegesis holds that they mean: 'it is good *for thee* that we are here to serve thee' (see Note to *Nieuwe Synodale Vertaling van het N. T.*, *Markus*, XVII, 4). But the Greek text by itself leaves the reader quite free to understand: 'it is good *for us* that we are here to witness thy transfiguration'. This was probably the interpretation put upon the text by Ulfilas, and he accordingly introduced the *for us* into his translation.

This, I am told, was also Calvin's view of the meaning of the passage, as it certainly was Tyndale's, since he translated: 'Here is good beyng for us', and as it was also Luther's, who rendered, 'hier ist gut sein', which can only mean: 'hier ist gut sein *für uns*'. I have said on p. 53, that it is equally impossible to decide, whether the translator of the Gospels into Anglo-Saxon, in writing 'Gód is ús hér to béonne', intended *ús* for a Dative or for an Accusative, since his Vulgate text, 'bonum est nos hic esse', leaves the full meaning of the verse as undecided as the Greek original does.

If now we turn to Wyckliffe with his 'it is good us to be here', we find that he faithfully and literally translated the Acc. cum Inf. in his Vulgate by the very same construction in his English, thus leaving the full meaning of the passage as much a moot point as the Dutch translation does with its, 'het is goed, dat wij hier zijn'.

53. The predicates of which in Middle and early Modern English an Acc. c. Inf. could be the subject, were many of them such as could naturally take a dative complement. On referring to the instances quoted in § 44, we find such predicates as *is fair, is too worldly, is a great shame, is good, is necessary, is madness, is great honour, is against nature, is a cursed deed, happened, is for the soul's behoof, is such, is a grievance, is a great folly, is time, is the worst kind of misfortune, is the smaller fault, is monstrous, is some burden, is dishonour, is right, is expedient, is a villany, is presumption, is a great peril, is better, is an evil thing, is easy*, etc.

All these predicates, or a great many of them, admit of a dative complement, and thus fulfilled the *conditio sine qua non* for the substitution of a dative for the accusative in the Middle English construction of Acc. cum Inf. as the logical subject of a quasi-impersonal predicate. Those which did not admit of a dative complement as Wickliffe's 'it *spedith* one man to die for the peple', where the substitution of the dative *to one man* for the accusative *one man*, would have produced a *contresens*, got a clause for their subject instead of an Infinitive in post-Wyckliffe English, as we see

from the reading of the *Author. Version* in *John*, XVIII, 14: 'it was expedient *that one man should die for the people*'.

In later English, when "inorganic *for*" had taken firm root, we shall see, that *for* was extended to cases where an original Dative is altogether out of the question.

There must have been a time somewhere in the fifteenth century, when it began to be felt that in our Middle English construction the noun or pronoun preceding the infinitive could no longer be looked upon as an Accusative. An Accusative even if accompanied by an Infinitive, as the subject of a sentence, it was too absurd! The difficulty was of course especially felt where, as in the case of the personal pronouns, Nominative and Accusative had different forms.

Now two ways were open, and for a long time both these ways could be legitimately resorted to, at the option of the individual writer.

Of a third way, that of substituting a clause with *that* for the Infinitive construction, which, as I have shown, was sometimes resorted to by the Bible translators of 1611, it is not necessary to speak here.

As late as Shakespeare we find unmistakeable instances of what I shall call the first way: substituting a Nominative for the Accusative; of this practice I have on pp. 50, 51 given five instances from Shakespeare's works. This construction of a Nomin. cum Infin. as the logical subject of a sentence is quite obsolete now.

The second way was, to look upon the noun or pronoun preceding the Infinitive, as a Dative, and connect this Dative directly with the predicate of the principal sentence, thus leaving the Infinitive *by itself* to perform the function of the logical subject of the sentence; in fact the same practice which I have proved to have been resorted to in Gothic. This way had the drawback of altering the meaning, or at least introducing an additional element, as I have shown in § 52.

The starting-point of the second way was of course such predicates as most readily admitted of a dative complement, such as *good, better, hard, easy, a shame*, etc.

Most of these predicates, as I have pointed out on p. 60, were adjectives or nouns, and an *unmarked* Dative after them had long been against the genius of a language that was rapidly divesting itself of its inflections. The Dative in these cases had therefore to be marked by a preposition, and the preposition pitched upon was *for*, which was rapidly encroaching on *to*, as a substitute for

the older flectional Anglo-Saxon Dative of advantage or disadvantage with such adjectives as *better*, *good*, *useful*, *hard*, *easy*, *necessary*, *unlawful*, *hurtful*, etc.

Thus, to give one example, Wyckliffe construes *leueful* (= permitted) with the prep. *to*, as in 1 *Cor.* VI, 12: 'Alle thingis ben *leefful to* me, but not alle thingis speden'; *Matth.* XIV, 4: 'It is nat *leful to* thee for to have hir'; *John* V, 10: 'it is not *leueful to* thee, for to take thi bed'. Instead of *leueful*, Tyndale and the translators of 1611 put *lawful*, which in the three passages cited they construe with *for*, and rarely with *to* or *unto*. Both constructions are found 1 *Cor.* VI, 12: 'All things are lawful *unto* me, but all things are not expedient; all things are lawful *for* me, but I will not be brought under the power of any'.

Such, I am firmly convinced, is the origin of *for* + Acc. cum. Infin., which at the beginning of the XV century we have found to come into use as the logical subject of a sentence, for instance, in such a sentence as on p. 57, I have quoted from the *Hymns to the Virgin and Christ* (ab. 1400): 'Course of kynde is *for youthe to be wilde*'.

At this early stage in the history of a construction which, as I shall afterwards show, has from that time downward been steadily gaining ground and driving out subject-clauses with *that*, the intimate connection between the predicate and the analytic dative with *for*, was no doubt still distinctly felt, and the writer last quoted wanted to convey that 'for youth the course of nature was to be wild'.

54. The Bible translators of 1611 felt the dative force of *for* + Accusative much more strongly than Shakespeare did, to whom, as I have set forth on p. 57, *for me* + Infinitive was perfectly equivalent to *I* + Infinitive, so that in this construction to him *for* was in certain cases completely redundant or "inorganic".

Such Shakespearian constructions as 'Twould braid yourself too near *for me to tell it*', were probably shunned by the Translators of 1611 as horrible solecisms, and wherever in the Authorised Version we find *for* + Acc. cum Infin., as the logical subject of a quasi-impersonal verb, the connexion between *for* + Accusative, and the predicate of the principal sentence, is always an intimate one, in which the dative relation is still distinctly traceable.

If, therefore, in the passage from *Matth.* XVII, 4, to which such repeated reference has been made, the *Authorised Version* reads:

'it is good for us to be here', we need be in no doubt as to its meaning; the translators of 1611 were not satisfied with the vague 'it is good that we are here' sense of the Greek and Latin texts, of Wyckliffe's translation and of many modern versions, as the Dutch, the Swiss, etc.

Taught by Luther, by Calvin, by Tyndale, they held that it was in the first place good *for the disciples*, that they should see the transfigured Saviour, and this dogmatic view they introduced into their translation by putting into Peter's mouth the words: 'it is good *for us* to be here', which in *their* English do *not* mean 'it is good that we are here', though in Shakespeare's English they may have this meaning.

The following quotations from the *Authorised Version* will show that in the language of the Bible, *for* + Acc. must always be understood as a dative complement of the predicate.—1 *Cor.* VII, 1: 'It is good *for a man* not to touch a woman'.—*Ibid.* 8: 'It is good *for them* if they abide even as I'.—*Ibid.*, 26: 'It is good *for a man* so to be'.—*Psalms*, 73, 28: 'It is good *for me* to draw near to God'.—*Ibid.*, 119, 71: 'It is good *for me* that I have been afflicted'.—*Eccles.* V, 18: 'It is good and comely *for one* to eat and to drink'.—*Matth.* XVIII, 8: 'It is better *for thee* to enter into life halt or maimed'.—*Ibid.* 9: 'It is better *for thee* to enter into life with one eye'.—*Matth.* XII, 4: 'the shewbread which was not lawful *for him* to eat'.—*Matth.* XIV, 4: 'it is not lawful *for thee* to have her'.—*John* V, 10: 'it is not lawful *for thee* to carry thy bed'.—*Luke* XVI, 17: 'it is easier *for heaven and earth* to pass'.—*Luke* XVIII, 25: 'it is easier *for a camel* to go through a needle's eye, than for a rich man to enter the kingdom of heaven'.—It is instructive to compare this with Wyckliffe's text in *Mark* X, 25: 'It is liȝter a camel *for to passe* thorw a nedlis yȝe'.—*John* XVI, 7: 'It is expedient *for you* that I go away';—where Wyckliffe has: 'it spedith to ȝou, that I go'.—*John* XI, 50: It is expedient *for us*, that one man should die for the people;—Wyckliffe: 'it spedith to ȝou, that one man die for the puple'.—*John*, XVIII, 14: '(Caiaphas) gave counsel to the Jews, that it *was expedient* that one man should die for the people';—Wickliffe: '(Cayphas) ȝaue counseyl to the Jewis, that it spedith one man for to die for the puple'. Compare p. 60 for an explanation of the fact, that the *Author. Version*, has a subject-clause with *that* here, instead of *for* + Acc. c. inf.—2 *Cor.* VIII, 10: 'this is expedient *for you*, who have begun before, not

only to do, but also to be forward a year ago';—where the infinitives *to do* and *to be forward* depend, not on *is expedient*, but on *have begun*.—*Ibid.*, XII, 1: 'It is not *expedient for me* doubtless to glory'.—*Mark* X, 24: 'How *hard* it is *for them* . . . to enter into the kingdom of God!'—*Acts* IX, 5: 'it is *hard for thee* to kick against the pricks';—Wyckliffe: 'it is hard *to thee* for to kyke aȝens the pricke'.

55. All the constructions exemplified in the scriptural passages quoted in the preceding paragraph, are still living in modern English. In the formula 'it is *good for us* to be here', we may substitute for the adjective *good*, the words *hard, easy, expedient, better, lawful, possible, impossible, becoming, necessary, needful, a shame, a crime, an evil thing*, etc., etc., without going against modern English usage. In all such sentences, I think, the dative relation between *us* and the predicative adjectives and substantives is still distinctly felt, and consequently we can *not* say, that in such cases the logical subject of the sentence is *for* + Acc. cum Infin. The real logical subject is the infinitive by itself, and the logical construction is: *to be here* | *is good for us*.

These constructions with *easy, hard, good*, etc. have arisen in two ways, as we see from a comparison of the instances from the *Authorised Version* with the corresponding passages in Wyckliffe:

1) From a Middle English Acc. c. Infin. as logical subject of a quasi-impersonal verb, *e. g.* 'it is good *us* to be here', 'it is liȝter a camel *for to passe*', 'it spedith one man *for to die* for the puple', 'it is not good to be a man alone', 'it is a woodnesse a man to stryve with a strenger man', etc., in all which cases the *Author. Vers.* and modern English have a predicative adjective or substantive + *for*.

2) From a Middle English 'to' Dative + Infinitive. In these cases even in Middle English the dative was of course directly dependent on the predicate, and the real logical subject was the infinitive by itself; *e. g.* 'it is hard *to thee* for to kyke aȝens the pricke', 'it is not leueful *to thee* for to take thi bed'. In these cases, too, the *Author. Version* and modern English have a predicative adjective + *for*.

The two Middle English constructions, then, have in modern English been merged into one.

56. I have said in the preceding paragraph that in constructions based on the formula 'it is good for us to be here' the original *dative* force of 'for us' is still distinctly felt. But in cases in which,

in modern English, we find *for* + Acc. cum Inf. *at the beginning of the sentence*, we have a right to conclude that the sense of the intimate connexion between the '*for*' dative and the predicate is getting obscured. In some of the following quotations the dative relation underlies the construction, but the order in which the various parts of the sentence follow each other, shows that the dative relation is no more so clearly felt, as it is in 'it is good for us to be here'.

Milton, *Par. Lost*, VIII, 250: *For man to tell* how human life began,—Is *hard*.—Dickens, *A Message from the Sea*, p. 86 (Househ. Ed.): *For Captain Jorgan to sit* anywhere in his long-skirted blue coat and blue trousers, without holding converse with everybody within speaking distance, was a *sheer impossibility*.—Henry Latham, *Examinations*, p. 271: *For a tutor to give* his pupils hints to work up into an essay, is an *excellent way of teaching*.—McCarthy, *History of the Four Georges*, I, 107 (T.): *For George the First to attempt* to form a Coalition Cabinet of Whigs and Tories at such a time, would have been *as wild a scheme*, as *for M. Thiers to have formed* a Coalition Cabinet of Republicans and Bonapartists, while Napoleon III was yet living at Chislehurst.—Shairp, *Burns*, 86: Indeed, after all that had happened, *for Burns to have deserted* Jean and married another, even if he legally could have done so, would have been *the basest infidelity*.—Trollope, *Dr. Wortle's School*, 49 (T.): A woman with a misfortune is condemned by the general voice of the world, whereas *for a man to have stumbled* is considered hardly more than *a matter of course*.—*Id.*, *ibid.*, 65: But *for an Oxford Fellow* of a College, and clergyman of the Church of England, to have established himself in Missouri is uncommon.—George Eliot, *Deronda*, III, 187 (T.): *For an enthusiastic spirit to meet* continually the fixed indifference of men familiar with the object of his enthusiasm, is *the acceptance of slow martyrdom*.

57. An attentive scrutiny of the quotations given in the last paragraph cannot fail to convince the student that in many of them the underlying dative relation has become considerably obscured; the complete separation in them of the '*for*' Dative from the predicate, is decisive on this point. When the '*for*' Dative was no longer felt as such, there was but one step to a further extension of what seemed to recommend itself as a convenient and concise substitute for a subject-clause with *that*. In other words, *for* + Acc. cum Infinitivo came into use in cases where no original dative relation could ever have given rise to this construction.

When this step had been taken, which as we shall see, has in modern English occurred in an astounding number of instances, *for* had no longer any grammatical function to perform. The *for* in this construction continues to be used in modern English, though for any real function that it might be supposed to perform, it might just as well be left out, and speakers and writers might return to the Middle English construction of Acc. cum Infin. as the logical subject of a sentence.

We have seen that in this Middle English construction it took its rise by a kind of attraction, which changed 'it is good *us* to be here' (= it is good that we are here) into 'it is good *for us* to be here', thereby, as I have shown, introducing an additional element into the meaning of the whole. The subsequent application of our construction to cases in which there is no underlying dative relation, constitutes a return to the Middle English practice which we see in 'it is good *us* to be here', with this difference, that the *for*, now become utterly redundant, has been retained, and that the whole construction *for* + Acc. cum Inf. is generally placed at the beginning of the sentence, to emphasize its logical function of subject, and to lay stress on the fact that there is no direct connection between *for* + Accusative and the predicate of the principal sentence.

In the cases which I am now going to exemplify we are fully justified in speaking of "redundant", "survival" or "inorganic" *for*.

"Inorganic" *for* occurs as early as Shakespeare, and on turning to p. 57, the student will find it exemplified from *Coriolanus* and *Pericles*, and from *Hamlet*, on p. 56, at the close of my quotation from Abbott's *Shakespearian Grammar*.

The following are eighteenth century examples of "inorganic" *for* + Acc. cum Infin., as the (logical) subject of a sentence. It will be seen that "inorganic" *for* is especially frequent after the conjunctions *than* and *as*; this remark also applies to the nineteenth century examples afterwards to be given. In these last cases, of course, the construction with *for* is not found at the beginning of the sentence.

Swift, *Gulliver*, *Lilliput*, ch. VI: 'The Lilliputians think nothing can be more unjust than *for people*, in subservience to their own appetites, *to bring* children into the world, and leave the burden of supporting them upon the public'.—The insertion of *than* before 'for people', instead of its being placed before 'to bring', convincingly shows how utterly the notion of any dative relation between

unjust and *for people* has disappeared. And justly disappeared, we must confess, for the procreation of children for whom there is no provision, is, to Swift's mind, unjust, *not* to the procreators, but to the public.

The Connoisseur, No. 53: Nothing is more natural than *for the quacks* of all professions, to *recommend* their wares to those persons who are most likely to stand in need of them.—*Ibid.*, No. 124: Yet it must be owned, that there is nothing more common than *for gentlemen* of this cast to be involved in what is called a love-match.—*Ibid.*, No. 7: Nothing is accounted more ungenteeled than *for a husband and wife* to be seen together in public places.—*The World*, No. 95: It is common in our theatres *for the plaudits* to come at one and the same time from the boxes and the upper gallery.—*The Mirror*, No. 3: I know well that nothing is so unfashionable as *for a husband and wife* to be often together.—*The Observer*, No. 1: *For me to conceive*, in any age so enlightened as the present, that I can offer any thing to the public, which many of my readers will not be as well informed of as myself, would be a very silly presumption indeed.

The following XIX century examples of "inorganic" *for* + Acc. cum. Infin., as the subject of a sentence, show to what an alarming extent this substitute for a subject-clause has been gaining ground in our time, without attracting anything like proper attention on the part of even our most authoritative writers on the syntax of modern English.

Washington Irving, *Bracebridge Hall*, II, 22: There is nothing so rare as *for a man* to ride his hobby without molestation.—*Id.*, *ibid.*, 272: *For her son* to have opposed himself to danger from living foes would have been nothing so dreadful in her eyes as to dare alone the terrors of the Haunted House.

Thackeray, *Vanity Fair*, I, 110: What I like best is *for a nobleman* to marry a miller's daughter, as Lord Flowerdale did--and what I like next best is *for a poor fellow* to run away with a rich girl.

Escott, *England*, I, 97: Is it in human nature *for an amiable country gentleman*... to decide without any bias in favour of the man whom he knows as an orderly, well-behaved, sober peasant?—*Id.*, *ibid.*, 327: The tendency is *for land* to become concentrated in the hands of large landlords, small proprietors being bought up.

Ward, *Chaucer*, 20: When Chaucer wrote his *Canterbury Tales*,

it seems still to have continued the pedantic affectation of a profession *for its members. . . . to introduce* French law terms into common conversation.

Anstey, *Giant's Robe*, ch. XVII: There could be no greater mistake than *for a young writer to flood* the market from his inkstand.

George Eliot, *Mill on the Floss*, 199: "Uncle", said Tom, looking up suddenly from his meditative view of the table-cloth, "I don't think it would be right *for my aunt Moss to pay* the money, if it would be against my father's will *for her to pay it*; would it?"

Henry Latham, *Examinations*, 371: *For the teacher to perform the process* while the student looks on, is a very different thing, especially if the latter does not expect to be called on to perform the experiment for himself.

Pictorial World, March 16, 1885, 103^b: Another means of education, . . . is *for the students* of Toynbee Hall *to hold* reading parties . . . in their studies.

George Eliot's Life, III, 10 (T.): *For the French to impose* a hateful government on the Romans is the only proper sequence to the story of the French Revolution.

Punch, Aug. 25, 1866, 85^a: *For a head* of the Poor-Law Board *to wink* at such infamies and abuses, is only the first step towards having that head removed to make way for a better.

Punch, 1871, Vol. I, 144^b: *For me to come in* by the window from the garden simply kills her. I never saw anybody so frightened in my life.

Punch, 1876, Vol. I, 153^a: *For a naval Captain to decline* receiving an Admiralty reprimand, would seem to be very like reprimanding the Admiralty.

Punch, 1870, Vol. I, 137^b: It is worse than *for a lord to brag* about his title.

Punch, 1870, Vol. II, 159^a: Really that boy's intelligence is above his years: you wouldn't think it; we only hope it will please goodness *for him to live*.

Punch, 1875, Vol. II, 24: *For one foreign Court to call* upon another . . . to silence its press . . . was an act which had excited . . . the strongest feeling of sympathy and indignation.

Punch, 1881, Vol. II (Vol. 81), 301^b: It will be better *for those to clear it* who are paid for the work, than to leave it to an enraged public.

Punch, 1883, Vol. I (Vol. 84), 197^a: It must, indeed, have been an unexpected surprise to you (the writer's bride) to arrive at the church-door on our wedding-day, and *for me not to appear* after all.

Punch, 1883, Vol. I (Vol. 84), 256^a: It has been known *for a waiter* (either under orders or on his own responsibility) *to offer* to furnish a fourth "foller" (= the following article in a bill of fare).

Punch, Aug. 6, 1892, 57^b: *For the Speaker to own it* (that he couldn't remember the Latin for "yes"), stamps him as the genuine article, a Candid Peel [word-play with 'candied (orange) peel'].

Punch, 1884, Vol. II (Vol. 87), 182^a: All that is wanted is *for some enterprising Jingo patriot to get hold of* Mr. Anstey's Garuda stone.

Punch, 1884, Vol. II (Vol. 87), 281^a: But *for these plays to be tolerable* for a nineteenth-century audience, is quite another matter.

Literary World, Sept. 1, 1893, 148^b: He made up his mind that . . . there is nothing to do but *for him to marry* Amanda.

Ibid., 155^c: *For them to permit* a long cherished tradition to be branded as mere legend, under the sanction of the National Institution, was what they were not prepared for.

Academy, July 15, 1893, 47^c: The plan adopted was *for Skobelev to lead* one column starting from Gabrova, and *for Prince Mirski to lead* another column starting from Travna.

58. We see, then, that in contemporary English, "inorganic" *for* + Acc. cum Infin. is freely used as a concise substitute for a subject-clause.

When the matter had got into this stage, there could not well be any objection to going a step further, and using "inorganic" *for* + Acc. cum Infin. as a substitute for another class of substantive clauses, scil. for *object*-clauses. And as the *object* of a transitive verb we accordingly find our 'for' construction used as early as the close of the XVIII century.

Burke, *Speech on Conciliation with America*, March 22, 1775: I can scarcely conceive anything more completely imprudent than *for the head of the empire to insist* that, if any privilege is pleaded against his will or his acts, his whole authority is denied.

Thackeray, *Pendennis*, I, 7: 'I don't know anything more painful than *for a man to marry* his superior in age or his inferior in station'.—It is worth noting how the introduction of the dative relation, which might be done by putting *for a man* before *than*, would introduce the same additional element into the meaning of the sentence, which the Translators of 1611 introduced into Matth.

XVIII, 4, when they changed Wyckliffe's 'it is good *us* to be here', into 'it is good *for us* to be here'.

59. But even here the matter has not stopped. When it had once become a recognised practice to substitute the '*for*' construction for subject-clauses with *that*, and while the Acc. cum Inf. as a substitute for an object-clause was steadily gaining ground, it is not wonderful that this convenient and concise Acc. cum Infinit. was put to further uses still. The intimate connection between certain intransitive verbs as *to look*, *to wait*, *to long*, *to call*, and certain prepositions as in *to look upon*, *to wait for*, *to long for*, *to call upon*, has gradually caused combinations like those just mentioned to be looked upon as transitive verbs. As such they admit of a passive: 'he was looked upon', 'waited for', 'longed for', 'called upon'; in other words *to look upon* is treated in exactly the same way as *to consider*, *to wait for* as *to expect*, *to long for* as *to desire*, *to call upon* as *to entreat*, etc.

If these quasi-transitives now, by virtue of their meaning, fall into any of the classes of verbs that admit of an Acc. cum Infinit. construction behind them to express the object, such quasi-transitives may be used in the same way as their transitive synonyms, and just as we say, 'I take him to be a man of honour', we find: 'I look upon foxes to be the most blessed dispensation of a benign Providence' (Bourcicault, *London Assurance*, 3). In other words, in certain well-defined cases we find an Acc. cum Infinit. after prepositions.

Shakesp., *Romeo and Juliet*, I, 5, 70: Verona brags of him — To be a virtuous and well-governed youth.

Punch, April 9, 1887, 177": As she stood waiting for him to speak.—*Punch*, 1875, Vol. II, 34": The First General of his Age now waited for the rain to cease.

George Eliot's Life, IV, 131 (T.): She is to me one of the most charming types of womanliness, and I long for her to have all a woman's best blessings.

In such a sentence as 'Lord Berkeley called on (upon) all his friends to help him' (Macaulay, *Hist. of Engl.* I, 530), *called on* is construed with an Acc. cum Inf., after the model of its synonym *to require*. The real nature of the construction will at once be seen, if we compare the sentence from Macaulay with such a sentence as 'he called upon all his friends to ask their advice', where *to ask* belongs to the subject *he* and not to *his friends*.

The Acc. cum Infinit. after *to long for* exemplified in the last

quotation but one, is naturally transferred to its synonym *to be anxious for*, and other synonymous phrases.

Miss Austen, *Pride and Prejudice*, 233: Elizabeth saw that he was *anxious for her sister and herself to get acquainted*.

Miss Montgomery, *Misunderstood*, 148 (T.): 'When Dyson had got accustomed to the sound he declared himself *willing for Humphrey to try again*'; i. e. willing that H. should try again.

George Eliot's *Life*, IV, 154 (T.): He is as *anxious as possible for it to be fine*.

To arrange for in the sense of 'to make arrangements for' (for instance, a concert), is also found with an Acc. cum Inf., because it is treated like its synonym *to cause, to bring about*.—*More Ghost Stories* [New Year's Number of the *Review of Reviews* for 1892], 11^b: I arranged *for a clairvoyant to be present*.

It is important to observe that in those of the above instances in which *for* occurs followed by an Acc. cum Inf., as in *to long for, to wait for, to be anxious (willing) for, to arrange for*, the preposition does *not* denote a Jative relation, as it does in 'it is good *for us* to be here'. What it denotes is thus expressed by Mätzner, II, 1, 439: "Vor Sachnamen [and Acc. cum Inf.] färbt sich der Begriff von *for* bei Adjectiven [and verbs] verschieden nach dem Zusammenhange. Es steht, wo die Bestimmung und Bereitschaft, die Angemessenheit oder Unangemessenheit für eine Sache oder zu einem Zwecke in Betracht kommt".—This means that *for* after adjectives and verbs may be equivalent to 'in order to reach or obtain', 'for the purpose of', and this is the function of *for* in *to long for, to wait for, to be anxious for, to arrange for*, etc.

Now it is very remarkable that cases of Acc. cum Inf. after other prepositions than *for*, are very rare. I have given instances of it after *upon* (*look upon, call upon*), and one instance from Shakespeare after *of* (*brag of*), but it will at once be conceded that, with the single exception of *for*, the Acc. cum Inf. after prepositions has not taken root in the language. It would indeed be very unidiomatic to say: I spoke about *her to be extremely reserved* (= her being extremely reserved); I am uneasy about *her to stay away so long*; I shuddered at *her to be so cruel*; I was angry at *him to be so negligent*; I languished after *my wife to return*; this arises from *him to be a poor reasoner*; I am averse to *a dog to be in the room*; I rejoice in *my sister to be so happy*; I disapprove of *him to share the responsibility*, etc., etc.

And yet, in the case of *for*, in the sense of 'in order to reach or obtain', 'for the purpose of', it is quite idiomatic to say, as I have shown higher up, 'I waited *for the rain to cease*', I long *for her to be happy*'.

I subjoin some additional examples of *for* (= in order to obtain, for the purpose of) + Acc. cum Infinit.

Atlantic Monthly, April, 1887, 567^a: It is a hard philosophy which tells us that some men must die *for others to live* (= that others may live).

Miss Austen, *Pride and Prejudice*, 252: He brought it with him *for us to see*.

Summer Number of All the Year Round, 1886, 56^b: Wildly waving her hand *for him to go*, she turned away.

Punch, 1873, Vol. I, 173^a: An arrangement might occasionally be made *for some book to be read aloud*.

Punch, 1874, Vol. I, 81^a: The person who has brought this animal "*for me to see*", is a tall man with a short body.

Punch, 1871, Vol. II, 99^a: You have only to leave civilized beings to themselves, *for them to become savages*.

J. K. Jerome, *Idle Thoughts*, 26: You have to keep the belt so tight, *for it to be of any use*, and that is uncomfortable.

In the following instances *for* expresses the notion of "Angemessenheit".

Punch, December 26, 1891, 305^a: The hour arrived *for the judge to leave* by train.—Miss Austen, *Pride and Prejudice*, 243: And are they upon such terms as *for her to disclose the real truth*?

60. A case of *for* [= for the purpose of, in order to ¹⁾], set apart *for*] + Acc. cum Infin. that deserves more special notice, is the one that occurs after verbs and adjectives denoting necessity, such as *must*, *ought*, *should*, *need*, *necessary*, *needful*, etc.

Here a careful distinction should first be made.

If I say: 'It is necessary for me to be careful', *for* expresses a dative relation and the sense is: 'To be careful is necessary for me'.

If, on the contrary, I say: 'To be careful is necessary for my safety', *for* means 'in order to secure'.

¹⁾ *In order to* followed by a substantive, though somewhat stiff and archaic, is excellent English. *Punch*, 1863, Vol. I (Vol. 44), 113^b: Sir George Grey says that the Russian Government has applied to ours for information as to our Police System, *in order to the improvement* of that of Russia.

Now this *for*, as we have seen in the preceding paragraph, may be followed by an Acc. cum Inf., so that the sense of 'To be careful is necessary for my safety' might be expressed by: 'To be careful is necessary *for me to be safe*'.

"Dative" *for* is always followed by a "personal" Accusative, "purpose" *for*, by a "thing" Accusative, and this "thing" Accusative may be an Acc. cum Infin.

I shall now give illustrations of "purpose" *for* + Acc. cum Infin. after verbs and adjectives denoting necessity.

Peile, *Primer of Philology*, 33: 'It is not *necessary*, however, that a sound should be distasteful to a people, *for it to undergo* such changes as these' = The aversion of a people to a given sound is not necessary *for its undergoing*, etc.

Morison, *Macaulay*, 27: He only *needed* to read a passage even once casually, *for it to be impressed* on his mind for ever afterwards.

Westminster Review, April, 1875, 343: Circumstances constantly demand that *for national capacities to be seized on* by what may be called national selection, they *should* be directed by a single mind.

Henry Latham, *Examinations*, 364: *For the knowledge to have borne* as its result a power of doing something, it *must* have been assimilated, and as assimilation requires time, it *must* have been before the pupil's mind a long time.—*Id.*, *ibid.*, p. 368: Again *for us to carry* a subject in our minds it *must* form a whole.—*Id.*, *ibid.*, 369: So, if we learn any science, we *must* get beyond the information stage *for it to rest in our minds*.

Punch, 1883, Vol. I, (Vol. 83), 293^b: *For a Novelist to be* a successful Dramatist, he *must* have the aid—more or less—of some practical collaborateur experienced in stage-craft.

61. A second special case to be noted is "purpose" *for* + Acc. cum Infin. after adjectives and adverbs expressing sufficiency, such as *enough*, *sufficient*, and after those expressing the excess of a quality, especially adjectives preceded by *too*. As in the case of adjectives expressing necessity, it should be kept in mind that "purpose" *for* is followed by a "thing" Accusative. If I say 'This is too much for me', we have a "Dative" *for*; if I say 'the book is too big for daily use', we have a case of "purpose" *for*. Just so, if I say, 'that will do for me', we have a "dative" *for*, and, if I say, 'this room will do for a school', we have a clear instance of "purpose" *for*.

Sufficiency. Ad. Trollope, *Filippo Strozzi*, 218: International

law had progressed *sufficiently for it to be perfectly understood.*

Hardy, *Tess of the D'Urbervilles*, I, 250 (T.): His experience of women was *great enough for him to be aware* that the negative often meant nothing more than the preface to the affirmative; and it was *little enough for him not to know* that in the manner of the present negative there lay a great exception to the dallings of coyness.

Cornhill Magazine, July 1887, 78: Then you can judge whether I have seen *enough* of the lady *for my case to be serious.*

Literary World, May 5, 1893, 409": The address "The Religion of Humanity" attracted at the time it was delivered a *sufficient* amount of interest *for it to be unnecessary* here to do more than record the fact of its republication.

Excess. Ad. Trollope, *Filippo Strozzi*, 253: Filippo had already gone *too far for any possibility to have remained* of his returning to Florence.—*Id.*, *ibid.*, 166: Seeing that it was *too late for there to be any hope.*

Cooper, *the Spy*, 14: The night is *too dark for us to move in.*

Walter Scott, *Rob Roy*, ch. 34: He was *too much accustomed* to deeds of violence *for the agitation* he had at first expressed *to be* of long continuance.

George Eliot, *Essays*, p. 228: The outline of Young's character is *too distinctly traceable* in the well-attested facts of his life, and yet more in the self-betrayal that runs through all his works, *for us to fear* that our general estimate of him may be false.

Miss Austen, *Pride and Prejudice*, 244: It is really *too great* a violation of decency, honour, and interest *for him to be guilty* of it.

Athenæum, April 7, 1888, 430": She gives *far too little* information *for her book to compete* as a book of reference with several already in the field.

Sweet, *Primer of Spoken English*, 68: I was *too tired for it* (the screeching of owls) *to keep me awake.*

Athenæum, Dec. 26, 1891, 856": But enthusiasm for intellectual things as such is *too unpopular for him to enforce* with emphasis, and he has seldom time to exhibit it by example [alluding to house masters at Eton, Rugby, etc.].—The omission of the object *it* after *enforce* is parallel with the omission of *it* after *in* in: "The night is too dark *for us to move in*", and with the omission of the object after *decipher* in: "I found the handwriting too crabbed to decipher".

Punch, 1860, Vol. II (Vol. 39), 60^a: Our love for lovely woman is far too true *for us to countenance* a custom which puts aught of false about her.

62. We have seen that it is especially "purpose" *for* that may be followed by an Acc. c. Inf. But "concern" *for*, as exemplified in *to care for* is also found with the same construction: Jerome K. Jerome, *Diary of a Pilgrimage*, 296: I do not care *for him to see* any of my usual work, because he really is a very superior person indeed.

The following is an example of "causal" *for* being followed by an Acc. c. Inf.: *George Eliot's Life*, edited by her Husband (*Tauchn. Ed.*) II, 58: I am very happy *for you to keep* the sheets and to get signatures [for the Women's Petition].

63. On p. 71 I referred to the fact that cases of Acc. c. Inf. after other prepositions than *for* are very rare. The explanation of the exceptional position of *for* in this respect is, of course, that speakers have gradually got into the habit of looking upon *for* + Acc. c. Inf. as a most convenient and concise idiom to replace a dependent clause. We have seen that it began its career as a subject-clause, then assumed the function of an object-clause too. Finally it came to do duty as an adjunct-clause or adverb-clause (§§ 59—62). It is important to observe that in cases where *for* + Acc. c. Inf. replaces an adverb-clause, *for* is by no means redundant or inorganic, as it is in cases in which the construction we are discussing stands for a substantive-clause, but most decidedly performs one of its legitimate functions. As we have seen, the function that in this case *for* usually performs, is that of denoting purpose. But such, in language, is the tendency of a much-used construction to extend its sphere of action, to go beyond its legitimate domain; such the marked favour shown by modern speakers to the *for* + Acc. c. Inf. construction, that they have of late begun to use it as a substitute for adverb-clauses in cases where the preposition *for* is decidedly out of place. In other words, *for* + Acc. c. Inf. is in modern English found after adjectives and participial adjectives that cannot be legitimately followed by *for* in other cases. This extension of the use of *for* + Acc. c. Inf. comes dangerously near to a perversion of language, and certainly does not deserve encouragement.

I find our construction used after *afraid* and *glad*, where *for* has thus ousted *of*, and after *pleased*, where it has driven out *with*.

Dickens, *Christmas Carol*, IV: I am not afraid *for them to see*

it = I am not afraid of *their seeing it*.—Latham, *Examinations*, 196: I should be glad *for our existing students to feel* their obligations to those of whose foregone care and thought they are the inheritors. —George Eliot, *D. Deronda*, III, 187 (T.): I shall be really glad *for you to see and hear* her, said Deronda.—Miss Edgeworth, *Popular Tales*, I, 301: I should be glad *for you to hear* what we are saying. —George Eliot, *Mill on the Floss*, 302 (Stereot. Ed.): I think you would have made as much fuss about me, and been as pleased *for me to love you*, as would have satisfied even me.

•

N O ; N O T.

I.

The Adjective Pronoun *no* = Anglo-Saxon *nān*.

1. In *Rip van Winkle*, Washington Irving, referring to the meekness of his hero's disposition, says: "*Not a* dog would bark at him throughout the neighbourhood"; and when Rip has awaked from his prodigious forty years' doze, and is whistling for his trusty Wolf, we are told, "the echoes repeated his whistle and shout, but *no* dog was to be seen".

A comparison of these two sentences, of which the subjects are respectively *a dog* and *no dog*, draws our attention to a point in English usage which has not, I think, up to now been satisfactorily treated or accounted for.

It must be evident, on the face of it, to any one at all acquainted with modern English usage, that it would be equally inadmissible to use *no dog* in the first, and *not a dog* in the second sentence. For further confirmation of this, let the reader compare the following pairs of sentences: 1) There was *not a* chair in the room that did not remind me of some incident of my happy boyhood; 2) She requested me to be seated, but there was *no* chair close at hand.

Dickens, *Christmas Carol*, II: "*Not a* latent echo in the house, *not a* squeak and scuffle from the mice behind the panelling, *not a* drip from the half-thawed water-spout in the dull yard behind, *not a* sigh among the leafless boughs of one despondent poplar, *not the* idle swinging of an empty store-house door, no, *not a* clicking in the fire, but fell upon the heart of Scrooge with softening influence, and gave a freer passage to his tears".

Id., *ibid.*, I: "*No* warmth could warm, *no* wintry weather chill him. *No* wind that blew was bitterer than he, *no* falling snow was

more intent upon its purpose, *no* pelting rain less open to entreaty.... *No* beggars implored him to bestow a trifle, *no* children asked him what it was o'clock, *no* man or woman ever once in all his life inquired the way to such and such a place, of Scrooge".

Id., *ibid.*, II: "The city had entirely vanished. *Not* a vestige of it was to be seen".

Id., *ibid.*, II: "Of which dissolving parts *no* outline would be visible in the dense gloom wherein they melted away".

We may conclude, then, that, in sentences like the above at least, *no* and *not a* are not interchangeable.

2. If we read out the two sentences from *Rip van Winkle* which I have selected for my text, we find that in the first, "Not a dog would bark at him throughout the neighbourhood", *dog* has a strong, and *not* a subordinate stress, while in the second, "No dog was to be seen", it is the word *no* that is much more strongly emphasized than the word *dog*.

From this the inference must be, that in the first sentence *dog*, in the second sentence *no*, is the more important word. The fact, then, that in the second sentence the word *dog* gets less stress, shows that it is a subordinate word, to which it is not necessary to direct special attention.

One of the reasons why it may be needless to direct special attention to a given word in a sentence, may be that the thing it expresses has been just mentioned, and readily recurs to the hearer's mind. The speaker's effort is then applied to the new idea, and the old idea is left to shift for itself, and to put up with subordinate stress.

Now this reasoning exactly applies to the second of the sentences quoted from *Rip van Winkle*: the *dog*, having been mentioned before, is supposed to be present to the hearer's consciousness; what the speaker wants to impress upon his hearer, is the idea of negation: "No dog was to be seen".

We conclude, then, that where it is the idea of negation that comes to the front, the English language uses *no* + substantive, as contrasted with *not (a)* + substantive.

Hence, if we say of a man that "he is *no* gentleman", the implication is that a previous speaker has maintained the man's right to this appellation, or has otherwise spoken well of him.

3. If the same reasoning is applied to the first sentence, "Not a dog would bark at him throughout the neighbourhood", we find that the strong stress laid on *dog*, as contrasted with the weak

stress of *not*, shows *dog* to be the more important word of the two, the negative *not* being comparatively slurred over.

Whenever an adverb, negative or otherwise, occurs with weak stress in a sentence, this is invariably a sign that the adverb in question is what Sweet calls a *sentence-modifier*, whereas *word-modifiers* are always strongly emphasized. If we say, "He wisely withdrew before the storm burst", *wisely* is a sentence-modifier; what we wish to say is, that his withdrawing before the bursting of the storm was in itself an act of wisdom. But if we say, "He acted wisely, before his head was turned by flattery", *wisely* is a word-modifier, showing our impression of the way in which he acted. In the first of these two sentences *wisely* has weak, in the second it has strong stress.

In the case of *not*, the first thing that strikes us is, that it may be a sentence-modifier and a word-modifier, and accordingly be weak-stressed or strong-stressed. *Not* is weak in, "He was *not* in when we called", and strong in "A man of words and *not* of deeds—Is like a garden full of weeds."

To quote from Henry Sweet's *New English Grammar*, § 366: "Sentences such as *he is not a fool* have two forms in the spoken language: (hij iznt ə fuwl) and (hijz not ə fuwl). In the former, the negation being attached specially to an unmeaning form-word (*is*) must necessarily logically modify the whole sentence, just as in *I do not think so* (ai dount think sou), so that the sentence is equivalent to 'I deny that he is a fool'. In the other form of the sentence, the *not* is detached from the verb, and is thus at liberty to modify the following noun, so that the sentence is felt to be equivalent to *he is no fool*, where there can be no doubt that the negative adjective-pronoun *no* modifies the noun, so that (hijz not ə fuwl) is almost equivalent to 'I assert that he is the opposite of a fool'. Again, in such a sentence as *he gave his money not from benevolence but from ostentation*, *not* cannot be regarded as a sentence-modifier, for if so, the sentence would imply 'he does not give money', while it means the exact opposite".

Therefore, while 'he does not give money' is a negative sentence, *he gave his money not from benevolence but from ostentation* cannot, in any legitimate sense of the term, be called a negative sentence, any more than *he is unreliable, he is faithless, he is no fool*, can in strict propriety of speech be so styled.

Accordingly, *he is not a fool*, with weak stress on *not*, is equivalent

to 'I deny that he is a fool', the sentence being a negative one, and the weak *not* being a sentence-modifier; but *he is not a fool*, with *not* strong-stressed, is equivalent to *he is no fool* = 'he is the opposite of a fool', the sentence being not really negative, since *not* in this case is a word-modifier.

In "Not a dog would bark at him throughout the neighbourhood", *not*, being weak-stressed, must be a sentence-modifier: the author then wants to deny that any dog in the neighbourhood would bark at Rip. *Dog* being the first strong-stressed word in the sentence, we feel that the fact we have thus impressed on us is, that even *dogs* would not be unkind to him, let alone human beings.

4. Hence, if we say of a man, that *he is not a gentleman*, a good deal depends on the stress of the word *not*. If we give it a strong stress the sentence is equivalent to *he is no gentleman* = 'I assert that he is the opposite of a gentleman', i. e. a "cad". With *not* slurred over, and *is not* pronounced *iznt*, on the contrary, the sentence means, 'I deny that he is a gentleman, whatever other estimable qualities he may possess'. If, therefore, we wish to stigmatise a man as a hopeless cad, unfit for the company of gentlemen, we say *he is not a gentleman*, or *he is no gentleman*; but if we say of a man that 'he isn't a gentleman', we are far from setting such a brand on him as we do, when using the other form of speech. The impression we now want to convey is almost equivalent to: "He may be all you say, respectable, reliable, well-to-do, and all that, but he is not what we understand by a gentleman, you know".

Again, if we say of a man, that 'he is no saint', we mean that there's a good deal to be said against him on the score of morality. But if we say, 'he isn't a saint', we merely mean that he has not had the honours of canonization conferred on him.

If we say of a certain practice that *it isn't fair*, we mean: "I deny that the practice is fair, however commonly it may occur, or however pardonable it may be under the circumstances". But if we say of it that *it is not fair*, we assert that it is *unfair*, which is not quite the same thing. In this last case *not* being a word-modifier, has the same force as *no* before a substantive, viz. that of expressing the opposite of what the following word means. The following is a good example of *not* before an adjective being used as a word-modifier, and consequently being strong-stressed. *Christmas Carol*, I: "You'll want all day to-morrow, I suppose?" said Scrooge.

—"If quite convenient, sir".—"It's *not* convenient," said Scrooge, "and it's *not* fair".—Here Dickens, by writing *it's not* in both cases, has unmistakably indicated that he wanted *not* to be strong-stressed; if he had meant *not* to be weak-stressed, he would have printed either *it is not* or *it isn't*.

5. It is worth noting in this connexion that in certain, especially Northern dialects, the negative word-modifier before *adjectives* is *no*, *na* (= Anglo-Saxon *nā* = *ne* + *ā* 'not at any time', 'never'), just as in Standard English the negative word-modifier before substantives is *no* (= Anglo-Saxon *nān* = *ne* + *ān*).

Thus the Southern English *he is not wise* = 'he is no witch' = 'he is a fool', can in Scotch be expressed by "he is na wyss". The Scotch *she is na canny* = she is uncanny, i. e. not safe to meddle with; Germ. *nicht geheuer*. The Scotch *he is na blate* = he is anything but sheepish or bashful: Ramsay, *Gentle Shepherd*, I, 1: "Be *nae blate*, Push bauldly on and win the day". *Cornhill Mag.*, March 1885, 328: "He's '*no blate*', as they used to say in Scotland, and made himself quite at home to-night".

6. *Not a* + substantive, and *no* + substantive may both of them perform three functions in a sentence: they may be *subjects*, *predicates* after "to be", or *objects*.

If first we take *no* + substantive, we find that in all the three cases *no* is always strong-stressed: *No gentleman would think of such a thing*; *He is no fool*; *He has no children*.

If, in the first of these three sentences, we read, "*not a* gentleman would think of such a thing", the implied complement of the sentence would be: "whatever tradespeople, shopmen, etc. might do in a case like this". If we say *no gentleman would*, etc., we characterize a gentleman by indicating those things which he would never dream of doing; if we say *not a gentleman would*, etc., we characterize a thing by pointing out what classes of persons would refuse to have anything to do with it.

In the third sentence, *he hasn't (any) children* would naturally lead us to expect some such addition as: "though he has plenty of persons depending on him for a living".

Wolfe, *Burial of Sir John Moore*, 3: "*No useless coffin* enclosed his breast,—Not in sheet nor in shroud we wound him".—It is evident that the first of these two lines must be read with a strong stress on *no*, because *useless*, being a merely ornamental epithet to *coffin*, has no rhetorical accent at all. If we read: "Nö úselless

coffin", the implication would be, that what enclosed his breast, was a *useful* coffin. "*No coffin* enclosed his breast", with *no* strong-stressed, is perfectly intelligible and correct. "*Not a coffin* enclosed his breast", which would naturally have the stress on *coffin*, would produce a ridiculous effect, since it would imply that among the numerous coffins on the spot there was not one that enclosed his breast.

With regard to the second sentence, *he is no fool*, it is worth noting that in Southern English, as a rule, *no* never precedes an adjective in the positive degree; for the rare exceptions, see § 24. In such a sentence as "it's no good", *good* must therefore be a substantive, just as we have a substantive in "he can do no good", "much good may it do you", "for the good of the house" ¹⁾. The substantive *good* in these cases means "utility", "benefit", "use". *It's no good*, for the more polished *it's no use*, is a vulgarism of frequent occurrence. Edmund Yates, *Recollections*, II, 132: "He went to America, and practised at the bar there, but did *no good*" (= miscarried altogether).—*Punch*, June 11, 1859, 241^b: "However, it was *no good* my saying anything when the others had resolved that all was right, so I held my tongue".—*Punch*, Aug. 25, 1866, 87^a: "I get as far as taking off my gloves, when my friend says, 'It's *no good* doing that, we're just there'".—*Id.*, Sept. 29, 1866, 130^a: "Porter says it's *no good* labelling the luggage immediately, as the train doesn't go for two hours".—*Id.*, Dec. 15, 1866, 246^b: "Oh yes, it was *no good* calling the maid to do it. They're all in bed".—*Id.*, June 8, 1867, 238^b: "Oh, we didn't bag any (sea-gulls), they ain't *no good*, 't is only the lark of shooting of 'em".

7. With regard to *not a* + substantive, we find that *not* is

¹⁾ *For the good of the house* is an old-fashioned phrase, meaning "for the profit of the landlord", as when at an inn gentlemen drank an additional bottle "for the good of the house".—Dickens, *Pickwick*, I, 322: "Mr. Pickwick and Mr. Peter Magnus . . . having ordered a bottle of the worst possible port wine, at the highest possible price, *for the good of the house*, drank brandy and water for their own". *Punch* for 1874, Vol. I, 151^b: "The stupid old conventionality of ordering wine they dare not drink, *for the good of the house*, and the refreshment of the waiter".—*Punch* for 1876, Vol. II, 9^b: "The client can call for a bottle of champagne *for the good of the house*".—*Punch* for 1880, Vol. I, 124^b: "If you arrive (in the House of Commons) after midnight, knock up the Speaker, who is bound to show you to your seat at all hours, call for something at the bar *for the good of the house*".

never emphasized, if a phrase of this form occurs as the subject of a sentence; *not* in this case being invariably a sentence-modifier; and the following substantive being strong-stressed.

Wolfe, *Burial of Sir John Moore*, 1: "*Not a drum* was heard, *not a funeral note*,—As his corse to the rampart we hurried;—*Not a soldier* discharged his farewell shot—O'er the grave where our hero we buried".

W. Irving, *Rip van Winkle*: "*Not a man, woman or child* in the neighbourhood but knew it by heart".

In Dickens's *Christmas Carol*, Scrooge bluntly asks of his two visitors, intent on their charitable errand: "Are there *no prisons*?"—He means, "Why, gentlemen, you actually talk as if there were *no prisons*!" If Scrooge had said, "Are there *not prisons*?" his tone would have been one of gentle remonstrance: "You really forget, my dear sir, that the poor have always the *prisons* to go to, you know".

"There were plenty of wigwams on the bank, but *no native* was to be seen when they landed".—Here the idea of "wigwams" naturally suggests to the hearer the idea of their occupants; consequently it is the *negation* that has to be emphasized, and therefore the speaker says "no native".

"*Not a native* was to be seen on the bank, though there were plenty of wigwams standing all about".—In this sentence the idea "native" has not been led up to, so that, being something new, it requires a rhetorical stress; the negation accordingly must have weak stress, and be expressed by "not a".

Christmal Carol, I: "*No eye* at all is better than an evil eye, dark master!" *Ibid.*, V: "If you please", said Scrooge. "*Not a farthing* less. A great many back-payments are included in it, I assure you".

8. It may be instructive to compare the two following sentences: "*Not a schoolboy* would be puzzled by the question", and "*No schoolboy* would be puzzled by the question".

The first expresses that the question is so easy of solution that even a schoolboy would not be puzzled by it.

The second implies that the question is of such a nature as not to present any difficulties to a schoolboy, whatever may be its intricacies to people of a different class.

In Dutch the only way to express this difference of meaning would be a difference of stress: in the first case a Dutchman would

say *geen schooljongen*, and in the second *geen schooljongen*.

It is evident that the meaning of the first sentence would not be materially affected by transposing the sentence-modifier *not*, and writing: "A schoolboy would not (wouldn't) be puzzled by the question". The reason why the real meaning of the sentence is more effectually brought out by putting the negative at the head, is, that placing the weak-stressed sentence-modifier *not* before *a schoolboy*, naturally throws the latter word into the strong relief that is required for it, if the sense of the whole is to be tellingly brought out. The same effect may be reached by prefixing the weak-stressed adverb *even* to *a schoolboy*, and saying, "Even a schoolboy would not be puzzled by the question", which is virtually equivalent to "Not a schoolboy would be puzzled by the question".

9. If *not a* + substantive (*not any* + plural substantive) figures as predicate after *to be*, we have seen, *not* may be weak or strong-stressed. In the latter case, as we have seen too, *not a* is equivalent to *no*, so that "he is not a gentleman" expresses the same sense as "he is no gentleman".

Such strong stress *not* probably requires in the following passages from the *Christmas Carol*, I: "Scrooge was *not* a man to be frightened by echoes". *Ibid.*: "I have sat invisible beside you many and many a day".—It was *not* an agreeable idea. Scrooge shivered, and wiped the perspiration from his brow.—*Ibid.*, IV: "Cold, isn't it?"—"Seasonable for Christmas time. You're *not* a skater, I suppose?"—"No. No. Something else to think of. Good morning!"—If the gentleman who thought the weather seasonable for Christmas time, had really been anxious for information as to the other man's sporting proclivities, he might have said: "You aren't (ain't) a skater, are you?" In this case *not* would have had weak stress.

If *not* has weak stress, it becomes a sentence-modifier, as in "he isn't a gentleman", which, as I have set forth above, expresses a shade of meaning quite distinct from what is implied by "he is *no* gentleman".

The archaic phrase "he is no witch" exactly renders the corresponding Dutch saying "hij is geen heksenmeester"; both forms of expression being euphemisms for "he is stupid, dull, ignorant", etc. Compare: Carlyle, *Miscellanies*, III, 51: The editor is clearly *no witch* at a riddle".—Dean Swift, *Cadenus and Vanessa*: "Their judgment was upon the whole,—'That lady is the dullest soul!'—They tapped their forehead in a jeer,—As who would say, 'she

wants it here!—She may be handsome, young and rich,—But *none will burn her for a witch*'".

But the sentence "She isn't a witch" merely denies that she is a *witch*, and makes no positive assertion about the subject of the sentence.

To say of a writer that "he is no poet", is tantamount to a deliberate assertion that he wants the gift of poetry. But no such reproach is conveyed by the somewhat tame assertion that "Thackeray isn't a poet, but a prosewriter". A very different thing it would be if, after the perusal of *Policeman X's Ballads*, we should be forced to the conclusion: "I fear that Thackeray was no poet".

10. *Not a* + substantive (*not any* + plural substantive) may also be the object of the verb *to have*. Other transitive verbs do not as a rule allow of this construction, because, when accompanied by the sentence-modifying *not*, they require the aid of auxiliaries, such as *do*, *have*, *shall*, *will*, which take *not* immediately behind them.

Exceptions to this rule, of course, occur in poetry, and in higher and archaic style; *e. g.* Wolfe, *Burial of Sir John Moore*, 8: "We carved *not a* line, and we raised *not a* stone—But we left him alone with his glory".

Strong-stressed *not* after the verb *to have* is very rare in this case: where it occurs it is always due to the desire of producing a special rhetorical effect, as when, for instance, we say of a man, "he has *not a* wife and six children", in direct contradiction to another person's contention that he has.

As a rule, then, *not* after the transitive verb *to have* is a weak-stressed sentence-modifier, as in, "He *hasn't* a shilling to bless himself with".

If we compare the two sentences, "He *has* no children", and, "He *hasn't any* children", a moment's reflection is sufficient to convince us that the first is much the stronger, what we may call the more pregnant expression. The strong-stressed *no* clinches the fact that he is childless, and is well calculated to quicken the numberless associations that are suggested by the idea of childlessness.

Of this pregnancy of the phrase, "He has no children", there is a striking example in Shakespeare's *Macbeth*, IV, 3. Macduff has been told by Rosse that his (Macduff's) castle has been surprised by Macbeth, his "wife and babes savagely slaughtered". Macduff is silent for a while, and then breaks out with: "My children too?" And on Rosse's repeating his statement, the bereaved father exclaims:

"And I must be from thence! My wife killed too?" And after another pause he adds: "*He (i. e. Macbeth) has no children.*—All my pretty ones? Did you say, all?—O hell-kite!—All? What, all my pretty chickens, and their dam, at one fell swoop?"

An especially ugly phrase current among the London vulgar, and among bullies at school, and used to incite one who is "giving it" to an unpopular character, is: "Kick him, he's (got) *no* friends!"

If we compare Macduff's "He has no children!" and the London rough's "He's got no friends!" with such sentences as "He hasn't any friends at Brighton", "He hasn't any children, but plenty of nephews and nieces to provide for", we at once feel the tameness and matter-of-factness of the "not any" sentences, as contrasted with the pregnant expressiveness of the "*no*" phrases.

It is a good-humoured joke on the part of Scrooge's nephew, when, alluding to his own wife, he says to the love-stricken Topper (*Christm. Car.*, III): "I *haven't any* great faith in these young housekeepers. What do you say, Topper?"

To have said "I have *no* great faith, etc." would have been out of character altogether, since it would have been tantamount to a deliberate assertion on the speaker's part, that he had serious and weighty doubts of his wife's skill at superintending the dinner arrangements.

It will therefore hardly do to say vaguely with many writers on modern English grammar that *not a (not any)* is "stronger" than *no*. In a certain sense, it is more correct to say that it is weaker. But the fact is that the two cannot be properly compared. A sentence-negative cannot be strengthened, because it expresses a logical fact, viz. the fact that a certain thing cannot be predicated of the subject. A negative prefixed to a word, as a word-modifier, as for instance in "it is not fair", does not really express *negation*, but *opposition*. Thus, from a logical point of view, "not fair", in "it is not fair", *might* mean a hundred things, such as *smooth*, *blue*, *square*, *valiant*, etc., etc., but practically it means *unfair*, i. e. the opposite of *fair*. Hence the weak-stressed sentence-modifier *not* cannot be really compared as to strength with the strong-stressed word-modifiers *not*, *no*.

The use of the strong-stressed word-modifier *no* before the object of a sentence, imparts to it a degree of pregnancy and weight that in most cases is felt to be incompatible with the unimpassioned, easy-going tone of colloquial intercourse. This is the reason why

in every-day life *not any* (*not any, not a, not a*) before the object is much more usual than *no*. The reply to the question, "Shall I give you some more pudding?" at a dinner-table, will, *casu quo*, in ordinary cases be, "*Not any* more, thank you", and it is by no means true that this is a more emphatic or "stronger" way of declining the offer than "No more, thank you", would be.

In "I saw him *no* more", there is much more latent emotion than in the matter-of-fact "I did *not* see him *any* more".

When, in his *History of the Four Georges*, Justin McCarthy (I, 69) says of George I, that "he spoke *no* English", he asserts the Brunswick's total incapacity to speak his subjects' language. Had the historian said, "He did *not* speak English", he would merely have denied the fact that, on a given occasion, George I used the English language.

II.

The Adverb *no* = Anglo-Saxon *nā*.

11. In all the examples which I have hitherto treated of, excepting the dialectal use mentioned in § 5, the word *no* was the adjective-pronoun, the direct descendant of the Anglo-Saxon *nān*. But there is in Modern English also an adverbial *no*, the descendant of Anglo-Saxon *nā*, which, being made up of *ne* + *a* = *ne* + at any time, originally meant *never*. This Anglo-Saxon *nā* was in use, both as a sentence-negative (see Koch ², II, § 583), and as a word-negative (see *Id.* § 584). This adverbial *no*, etymologically quite distinct from the adjective-pronoun *no*, has kept its ground in Modern English, 1) as a word-negative, before adverbial and adjective comparatives; 2) as a word-negative before attributive adjectives in certain standing phrases; 3) as a sentence-negative, especially in the phrase *whether or no*, and allied constructions.

12. Adverbial *no* as a word-negative before *adverbial* comparatives. The chief phrases to be considered are *no more, no less, no longer, no further, no sooner, no worse, no better*, of which some may be *adjective* comparatives too. These phrases have come down to us from Anglo-Saxon, which uses *nā mære, nā leng, nā læs*, in exactly the same way as we use *no more, no longer, no less*, etc., i. e. with *nā* as a word-negative. Mätzner III, 131, quotes

from *Sax. Chron.* 897: "thȳ ylean gēare forweardh nā læs thonne XX scipa" = In the same year there perished no fewer than twenty ships.

By way of example I shall treat the case of *no more* in all its bearings. What is said of *no more* will, *mutatis mutandis*, apply also to *no less*, *no longer*, etc.

In treating of adverbial *no more*, it will be convenient to separate the cases in which *no more* is followed by *than*, from those in which *no more* figures by itself.

I. From the *Ormulum*, 10221, Mätzner, III, 131 quotes the following remarkable passage: "Nahht ne maȝ he wurthen full... Na mar thann helle maȝ beon full" = 'he cannot become full... *no more than* hell can become full'. I call this passage remarkable, because it shows that as early as Orm *no more... than* was used in exactly the same sense in which it is now employed, *scil.* "as little as".

Let us now try to account for the total difference of meaning that obtains between the two sentences "He *isn't more* to be trusted than you are", and "He *is no more* to be trusted than you are".

I have set forth in § 9 that the sentence-negative in *isn't* expresses negation, so that the first sentence means: 'I deny that he is more to be trusted than you are'.

I have also shown that the full-stressed word-negative not in "it is not fair", expresses, not negation, but *opposition*, so that 'it is not fair' is equivalent to "it is unfair".

In "he is no more to be trusted than you are", we have the full-stressed word-negative *no* prefixed to a comparative, and here it has the force of changing the sense of *more than* into that of *as little as*. How is this to be accounted for?

My explanation, which, however, I shall be glad to exchange for a better, is that the word-negative *no* in this case acts both on the notion of superiority expressed by *more*, and on the meaning of the notion of which superiority is predicated. This latter notion is, in this case, that of trustworthiness. The opposite of this is untrustworthiness. The opposite of the notion of superiority is, in the practice of language, not inferiority, but equality. If I say of a man that he is not my superior, I imply that I am his equal. The word-negative *no* in our case, then, acts, both on the notion of trustworthiness and on that of superiority, which are both of them changed into their respective opposites. In this way the predicate in our sentence

becomes the expression of equality of untrustworthiness; that is, *no more to be trusted* comes to mean *as little to be trusted*.

13. It will be instructive to contrast sentences with adverbial *no more... than*, with others which contain *not more... than*.

No more.... than = 'as little... as'. Shak., *Tempest* III, 1, 61: "I would *no more* endure this wooden slavery *than* I would suffer the flesh-fly blow my mouth".—*Paradise Lost*, VI, 349: "Nor [can spirits] in their liquid texture mortal wound receive, *no more than* can the fluid air".—Dickens, *Dombey and Son*, I, ch. 12: "He's *no more* a monster *than* you are", returned Paul.—*Punch* for 1881, Vol. I (Vol. 80), 72^b: "He says 'oakum picking not half bad fun'. *No more* it is! [= "Dat is het ook niet!"] Tried some myself".

In the last quotation "no more it is!" stands, by a bold ellipse of colloquial parlance for: "I *no more* think that it is a bore *than* you do". There is a similar ellipse in: "I don't quite approve of cycling for girls".—"No more do I!"

Not more.... than. In Forster's *Life of Dickens*, 418 (*Household Ed.*), in one of D.'s letters to the author, there occurs the following passage: "I think you will find *Fatal Zero* [some novel of the day] a very curious bit of mental development, deepening as the story goes on into a picture *not more* startling *than* true".

In the sentence "The picture is *not more* startling *than* true", as every one who is at all acquainted with modern English usage will at once see, *not more.... than* means 'as (much).... as'. In spoken English, in this sentence, *not* has weak stress, *is not* being pronounced *iznt*. In it, therefore, *not* is a sentence-negative, and the writer denies that the picture is more startling than it is true, or, in other words, that its "startlingness" is greater than its truth. In theory, now, the alternative before us is twofold: either 1) its "startlingness" may be as great as its truth, or, 2) its "startlingness" may be less than its truth. In the practice of language, however, denied superiority means equality, just as denied equality means inferiority, as we see in the sentence "He hasn't his brother's talent", which implies that his talent is *less* than his brother's. Denied inferiority means equality also, as we see in "He isn't poorer than his brother", which usually means that he is, at least, as well-to-do as his brother. In the practice of all languages, to negative one term in a graduated scale is to affirm the term that comes next to it in the descending line. If this is impossible, as

in negating inferiority, the process is reversed, and we affirm the term that comes next in the ascending line; see § 12 at the close. If, therefore, Dickens, referring to the novel entitled *Fatal Zero*, denies that its startlingness is greater than its truth, he must be understood to affirm that its startlingness is as great as its truth, or rather, as the reader cannot fail to see after a moment's reflection, that its truth is as great as its startlingness, and consequently in sentences of this type *not more.... than* must mean 'as (much)... as'.

I subjoin a few characteristic examples of *not more.... than* to bring out the radical difference between adverbial *no more.... than* and *not more.... than*, the first meaning 'as little.... as', and the second 'as (much).... as'.

The Mirror, No. 76: "Refinement and delicacy of mind are *not more* observable in our serious occupations, than in the style of our amusements".—This passage furnishes a capital illustration, since the substitution in it of *no more* for *not more* would completely reverse the meaning of the sentence. Let the reader observe that in substituting 'as (much)... as' for 'not more... than' in the above sentence, it also becomes necessary to reverse the order of the two things compared, so that the equivalent of the passage in question would be: 'Refinement and delicacy of mind are as observable in the style of our amusements as they are in our serious occupations'; the reason of such reversal being that in our serious occupations refinement and delicacy of mind may to some extent be taken for granted.

Miss Burney, *Evelina*, 229: "This speech was *not more* impertinent to me *than* surprising to Sir Clement, who regarded all the party with evident astonishment".—The speech was as surprising to Sir C. as it was impertinent to me; and how impertinent it was to me, the reader has been able to judge from my having just reported it.

Goldsmith, *Chinese Letters*, 33; "For my own part, my greatest glory is, that travelling has *not more* steeled my constitution against all vicissitudes of climate, and all the depressions of fatigue, *than* it has my mind against the accidents of fortune, or the excesses of despair."

Cowper, p. 41 (Mätzner): "*Not more* affronted by avow'd neglect, —*Than* by the mere dissembler's feign'd respect";—i. e. affronted as much by feign'd respect as by avowed neglect;—the last is but natural; what is characteristic and striking, is the first.

Academy, Aug. 11, 1888, 82": "A divine search of this kind Mr. Oliphant conceives that he is commissioned to make, and he does so with results that are *not more* startling and extravagant *than* his own confidence in his infallibility".

Athenæum, March 12, 1892, 333^a: "His social character was *not more* amiable *than* his private character was pure and exemplary".

Academy, March 18, 1893, 233^a: Side by side upon our shelves, Marvell and Waller are monumental of an epoch, of a turning-point, *not more* in the style *than* in the indwelling spirit of English literature".—That their works mark a turning-point in English style is obvious enough; the point to be insisted on is, that the works of these two poets mark an epoch in the *spirit* of English literature as much as in the *style*.

The distinction between adverbial *not more . . . than* and *no more . . . than*, which I have developed in the above, seems to be of comparatively modern date. Whereas Shakespeare's works literally swarm with examples of *no more . . . than* = 'as little . . . as', I have in them found no instances of *not more . . . than* = 'as (much) . . . as', and the earliest example of the latter construction that I have hit upon, is in Milton's *Paradise Lost*, II, 473: "They dreaded *not more* th'adventure *than* his voice forbidding" = they were as much afraid of his forbidding voice as of the adventure itself.

II. Where adverbial *no more* is not followed by *than*, there is no direct comparison, as, for instance, in "he is *no more* young", "he will *no more* come to see us", and, though most of these cases are to be accounted for by an original ellipse, *no more*, which in these constructions is very common, has hardened into a synonym for 'not, from this time forward', 'not, as before', 'no longer'.

Not more, when not followed by *than*, must also be looked upon as an elliptical sentence.

Milton, *Paradise Regained*, IV, 536: "I have found thee . . . To the utmost of mere man both wise and good,—*Not more*; for honours, riches, kingdoms, glory,—Have been before contemned, and may again". *Id.*, *ibid.*, I, 496: "Thy coming hither, though I know thy scope,—I bid not, or forbid; do as thou find'st—Permission from above; thou canst *not more*".

For the difference in meaning between "I saw him *no more*", and "I did *not* see him *any more*", see § 10 at the end.

14. Adverbial *no* as a word-negative before *adjective* comparatives.

Again, it is by the phrase *no more* that we shall illustrate the special case we have to deal with.

More is an adjective in "He has *more* money than his brother."

That, in this case too, *no more... than* means 'as little... as', and *not more... than*, 'as much... as', may be seen from the following quotations.

Adjective no more... than — 'as little... as'. Shakespeare, *Two Gentlemen*, II, 3, 11: "He is a stone, a very pebble stone, and has *no more* pity in him *than* a dog".—Id. *Love's Labour*, I, 1, 90: "(They) have *no more* profit of their shining nights, *than* those that walk and wot not what they are."

In the third chapter of the first part of Bulwer's *Caxtons*, Pisistratus, describing his father's character, is made to say: "The neighbouring clergy respected him as a scholar, 'breathing libraries'; the ladies despised him as an absent pedant, who had *no more* gallantry *than* a stock or a stone. The poor loved him for his charities, but laughed at him as a weak sort of man, easily taken in. Yet the squires and farmers found that, in their own matters of rural business, he had always a fund of curious information to impart; and whoever, young or old, gentle or simple, learned or ignorant, asked his advice, it was given with *not more* humility *than* wisdom".

Adjective not more.... than = 'as much.... as'. The last quotation, from *The Caxtons*, contains a good example of this in its last sentence. Here is another from *Punch*, 1862, Vol. I (Vol. 42), 43^b: "You ask for justice simply, without bluster or bombast: and speak with *not more* plainness *than* you do politeness".—The meaning is, of course: 'your way of speaking is characterised by politeness as much as by plainness'. The insertion of *you do* between *than* and *politeness* in this quotation, is a characteristic example of false analogy, leading to false grammar; the construction being evidently based on such a type as, "I do not think you wiser *than* I do him".

15. *More* is an adjective or adjective-pronoun also in "He has *more* than twelve children", while it is a substantive-pronoun in "He has *more* than his brother has".

If we first take the last sentence "He has *more* than his brother has", the difference between "He *hasn't more* than his brother has," and "He *has no more* than his brother has", need not occupy us long. According to the principle developed in the preceding paragraphs,

"He *has no more* than his brother has", means "He has just as little as his brother", and "He *hasn't more* than his brother has," simply denies that he has more than his brother, without affirming anything positive about the extent of either's property. It means accordingly: "His brother has just as much or as little as he".

But if we say "He has more than twelve children", where "twelve children" is in the *objective* relation, the case is somewhat different.

Suppose we say "he *hasn't more* than twelve children", then we deny that he has more than twelve children. To negative superiority is to affirm equality (see § 13, p. 90), so that the sentence means "He has, at most, twelve children".

But if we say "he has *no more than* twelve children", the meaning, in accordance with what has been repeatedly set forth, would be "he has *as few as* twelve children", which would be equivalent to "he has twelve children only", which would introduce quite another element, viz. the speaker's opinion that twelve is a *small* number in his case.

Gibbon, *Decline and Fall*, ch. 10: "The victorious emperor.... remained at Rome *not more* than three months".—This means that he remained three months *at most*; if the author had written "no more than three months", this form of expression would have implied that the author thought this a brief period, and "no more than three months" would be equivalent to 'three months *only*'. Now, 'three months *at most*' puts before us a question of *fact*; 'three months *only*' introduces a personal element, viz. the speaker's *opinion* that three months is a short time. Here we find a striking confirmation of our former inference, that *not (any) more* points to matters of fact, *no more* is suggestive of latent personal feeling (see p. 87).

Therefore, if *more than* is followed by a word denoting number, it is found preceded by *not* if we refer to the matter-of-fact question of number only, but we use *no more than* before a number, if we wish to convey our personal conviction that such number is a small one.

Not more than three = 'three at most'; no more than three = 'three only'.

Graphic, March 7, 1891: "On Monday the Navy had an innings (in the House of Commons), the decks being so literally cleared for action that for long spaces of the engagement *not more than* a dozen

figures (including that of the Speaker in the chair) were visible". (Question of fact).—*Luke*, IX, 13: "But he said unto them, Give ye them to eat. And they said, We have *no more but* five loaves and two fishes".—Here the subaudition is evidently, 'which surely is but a small provision for all this people'.—*Luke*, III, 13: "And he said unto them (the publicans), Exact *no more than* that which is appointed you".—II *Kings*, IX, 35: "And they went to bury her [Jezebel]: but they found *no more* of her *than* the scull, and the feet, and the palms of her hands.—*Shak.*, *King Lear*, I, 5: "The reason why the seven stars are *no more than* seven is a pretty reason".

"*No more than three?*" an unsuccessful candidate might exclaim on being told that he had had three votes on the occasion of an election.

Not less than the number of the Graces, *not more* than that of the Muses, was the rule that determined the number of guests at a Roman banquet.

16. A *verbial no* before other comparatives than *more*.

A point to be specially treated is *adverbial no* before *attributive* adjectives in the comparative degree.

If we say "*No worse* dauber than he ever spoiled good canvas", *no* is an indefinite pronoun, modifying *dauber*; the proof of this is, that we may transpose *dauber* and say, "*No dauber worse* than he".

But if in Shakespeare's *Antony and Cleopatra*, II, 2, 131, we read: "Octavia . . . whose beauty claims *no worse* a husband than the best of men", *no* is an adverb modifying *worse*, of which the proof is, that it is impossible to separate *no* from *worse*. Though we may say "her beauty claims a husband *no worse* than the best of men", without altering the sense, *no a worse husband*, *no a husband worse* are impossible constructions; *a no worse husband* might be intelligible, but is against English usage.

Let us first take sentences in which *no* is an indefinite pronoun, i. e. sentences of the type "No worse dauber than he ever spoiled good canvas". In construction this sentence is parallel with "No man ever painted worse daubs than he," which is equivalent to it in meaning.

I subjoin examples of this type of sentence, especially characterized by the absence of the indefinite article between *worse* and *dauber*; such indefinite article being incompatible with the use of the indefinite pronoun *no*.

Milton, *Paradise Regained*, I, 248: "And to thee they came,—Directed to the manger where thou lay'st,—For in the inn was left *no better room*.—Id. *Samson Agonistes*, 797: "*No better way* I saw [to hold thee to me] than by importuning—To learn thy secrets, get into my power—Thy key of strength and safety".—Id., *Sonnet XVII*: "This thought might lead me through the world's vain mask,—Content though blind, had I *no better guide*".—*Acts*, XV, 28; "For it seemed good to the Holy Ghost, and to us, to lay upon you *no greater burden* than these necessary things".—Shak., II *Henry IV*, II, 2, 39: "It will serve among wits of *no higher breeding* than thine" (= with wits of higher breeding it will hardly do).

The second type of sentence: "Her beauty claims *no worse a husband* than the best of men", is characterized by the use of the indefinite article between *worse* and *husband*. In it *no* is an adverb, just as it is in "he has *no more pity* in him than a dog" (see p. 93), and, according to the principle repeatedly stated, *no worse... than* means 'as good... as'. On the same principle *no better a... than* means 'as bad a... as', *no greater a... than*, 'as small a... as', *no less a... than*, 'as great a... as', etc.

Of this type examples are much easier to find, since it is much more frequent.

Shak., *Merchant of Venice*, V, 106: "I think the nightingale, if she should sing by day, when every goose is cackling, would be thought *no better a musician* than the wren".—Id., *As you like it*, I, 3, 126: "I'll have *no worse a name* than Jove's own page, and therefore look you call me Ganymede".—Id., *Taming of the Shrew*, IV, 1, 17: "Thou mayst slide from my shoulder to my heel, with *no greater a run* but my head and my neck".—Id., *Coriolanus*, II, 2, 12: "If they love they know not why, they hate upon *no better a ground*".—Id., *Othello*, I, 1, 11: "I am worth *no worse a place*".

Of course, if, in this case, the word following *no worse (better, etc.)* is an abstract noun that does not readily admit of the article *a* before it, or a plural, the distinction between the two types of sentences is obliterated, and they are apt to be confused with each other. Hence, in Shakespeare especially, we find numerous cases, in which the article is omitted, where more careful writers would have used it. Later writers would seem to err in the opposite direction, and to use the article where it ought to have been omitted.

Instances of omission of the article either because the following

word is an abstract noun or a plural; or owing to confusion: Shak., *Coriolanus*, IV, 5, 9: "Here's no place for you: pray, go to the door".—"I have deserved *no better entertainment*, in being Coriolanus".—Id., *Measure for Measure*, IV, 2: "Claudio, whom here you have a warrant to execute, is *no greater forfeit* to the law than Angelo who has sentenced him" (= as little forfeit to the law as A.).—Id., *As You*, II, 6: "Why, how now, Adam! *no greater heart* in thee!" (= so little courage as this!).—*Hamlet*, I, 2: "And, with *no less nobility* of love—Than that which dearest father bears his son,—Do I impart toward you".—*Merch. of Ven.*, III, 2: "He goes,—With *no less courage*, but with much more love,—Than young Alcides".—In the last two quotations *no less . . . than* = 'as much . . . as.'—*Merry Wives*, I, 4: "Heaven send Anne Page *no worse fortune*!"—II Henry IV, II, 2: "May the wench have *no worse fortune*!"—In these two passages *no worse* means 'so good a . . . as this'.

Later examples of the type, "no worse a husband than" = 'as (so) good a husband as':

Fielding (Wagner, *Grammatik*, 523): "That absolute power is likely to be attended with with *no less a degree* (= as great a degree) of evil".—Bulwer (id., *ibid.*, *ibid.*): "That experienced collector of the highways (Ned was, indeed, of *no less noble a* profession)".—Here, *no less noble a* means 'so noble a', or 'that noble'.

But, in distinguishing between "No worse dauber ever disgraced good canvas", where the article would be absolutely wrong because *no* is an indefinite pronoun, on the one hand, and "her beauty claims no worse a husband", where the article is indispensable, because *no* is an adverb modifying *worse*, on the other, the linguistic sense of modern writers is often at fault, and it is a common mistake to find phrases of the type *no worse a dauber*, where *no worse dauber* would have been required by logic and grammar.

Thus the article is wrongly used in the following quotations:

Judy, April 25, 1888, 201^a: "Certainly *no more absurd a figure* can be imagined *than* this untried warrior (Boulanger), playing fantastic tricks enough before high Heaven"¹).—*Id.*, June 5, 1889, 273^b: "*No more popular a nobleman* could be found to fill the office than Lord Zetland".

The absurdity of this form of expression is directly felt, if we

¹) Allusion to *Meas. for Meas.*, II, 2: "Man . . . like an angry ape, plays such fantastic tricks before high Heaven, as make the angels weep".

transpose *no more popular*, and say, "A nobleman no more popular than Lord Zetland could be found to fill the office" which means 'a nobleman as little popular as Lord Zetland'.

But the article is used with correctness in the following passage: *Punch*, 1876, Vol. I, 261^b: "It may sometimes be disadvantageous in case of dangerous illness, to have *no more skilful an attendant* at hand than a gentleman whose services have been bought at the lowest price in the Medical Labour Market".—This really means "an attendant *no more skilful than* a gentleman", etc. *i. e. so (as) little skilful as*, etc.—There can be little doubt that the wrong use of the article *a* in cases like these, is a consequence of the rule given in many English grammars, that *no* + comparative is followed by *a*; *e. g.* Im. Schmidt, *Grammatik der Engl. Sprache*, p. 277: "Wenn auf *no* ein Komparativ folgt, so wird der unbestimmte Artikel demselben nachgestellt".

17. We may here incidentally discuss the place of the indefinite article after adverbial *no* + attributive comparative, as in *no worse a husband* = 'as (so) good a husband'.

Why is it customary in English to say *no worse a husband*, instead of *a no worse husband*; *no less a scholar than Porson*, instead of *a no less scholar than Porson*? ¹⁾

The place of the indefinite article in this case was evidently determined by the analogy of "so (as) good a husband", which is equivalent in meaning to *no worse a husband*.

As Dr. Kellner observes in his *Historical Outlines of English Syntax*, § 462, "the place of the indefinite article in connection with an adjective qualified by *so*, was fixed at a very early date".

The same analogy has also determined the place of the indefinite article in 'how great *a* crime', 'however trivial *a* mistake', 'too high *a* price', all of them in accordance with the best usage.

Nor has this analogy stopped there. Occasionally we find the indefinite article placed between adjective and substantive, also if the adjective is qualified by other adverbs than *so*, *as*, *too*, *how*, and *however*; *e. g.* *Meas. for Meas.*, II, 2, 46: "If you should need a pin, you could not with *more tame a* tongue desire it".—*Ant. and*

¹⁾ Note that the article would have to be omitted in such a sentence as "No less scholar than Porson could have solved this problem" = No scholar less than Porson. "No less *a* scholar than Porson" means: A scholar, no less than Porson = either Porson's equal in scholarship, or Porson himself.

Cleop., V, 2, 236: "What poor an instrument".—Caxton, *Blanchardyn*, (ed. Kellner), 72, 20: "Amours hathe be the cause in the persone of some *hyghe* a princess". *Ibid.*, 126, 9: "He gaf to hymself grete merucylle, and was wel abashed of that *soudayne* a wyll that was come to hym". *Ibid.*, 156, 13: "Which is the most fayr, and the most noble, and the *most complete* a lady... of all the remnaunt of the world".

Even in Victorian English, in this case, such false (?) analogy, or extension of a construction to allied cases, is not unfrequent.

In this way, just as *so good a man* has led people to write *no worse a man*, the second form of expression has led to such constructions as *far worse a man*, and even to *no bad a man*; e. g. *A Maiden all forlorn*, 75 (T.): "Your brother would be *far handsomer a fellow* than I can ever hope to be".—*Punch*, 1873, Vol. II, 130^a: "The trumpet gives out *no uncertain a* sound;—The trumpeter's head with a mitre is crowned".

And just as *so just a man* has led to *how just a man*, and *too just a man*, it has led to *less just a man*, *more just a man*, *pretty just a man*, e. g. Miss Montgomery, *Misunderstood*, 110 (T.): "Sir Everard felt very thankful that he held his seat on *less frail a* tenure, and sincerely hoped his son was not going to put him to the test". G. A. Sala in *Ill. London News*, Jan. 26, 1884, 75^a: "At the same time, Madame Campan may have been *slightly trying a* companion". *Review of Reviews*, Sept. 15, 1892, 237^a: "Mr. Asquith is *much more effective a* debater than Mr. Matthews".

In other cases further confusion has led to such constructions as *rather a good man* = 'a rather good man', *far another* = 'quite another', etc. *Punch*, January 10, 1885, 13^a: "It certainly would seem to be in *rather a bad way*".—*Review of Reviews*, April 1892, 401^a: "The *National Review* for April is *somewhat a good* number this month".—*Punch*, 1872, Vol. I, 98^b: "Something like this had been spoken and done elsewhere and some time before, to *far another* than the King of France".—Thackeray, *Pendennis*, I, 11: "*As fine a looking* soldier as ever I saw", said the Major to Costigan.

The following quotations I take from Aug. Western, *de Engelske Bisætninger*, 135: Swift, 398: "*As universal a practice as* lying is, and *as easy a one as* it seems, I do not remember to have heard three good lies in all my conversation". In contemporary English, in constructions like these, the first *as* is usually omitted, e. g. "*Tenderly as* I love him, I cannot overlook so grave an error".

In this way we get the curious construction which Western cites from Eliot, *Mill on the Floss*, I, 13: "Big a puzzle as it was, it hadn't got the better of Riley".

18. In § 16 I have treated adverbial *no* before *attributive* adjectives in the comparative degree.

Adverbial *no* before *predicative* adjectives in the comparative degree, and before *adverbial* comparatives, would seem to present no difficulties after my exhaustive treatment of adverbial *no* before *more* (adverb and adjective pronoun) in § 12—15.

We are accordingly led to expect to find *no less . . . than* used in the sense of 'as much . . . as', and *not less . . . than* in the sense of 'as little . . . as'.

In the case of *less*, however, the linguistic sense of modern authors seems to be at fault, for I find *no less . . . than* and *not less . . . than* both of them used in the sense of 'as much . . . as'.

No less . . . than = *as (much) . . . as*: *Academy*, July 15, 1893, 47^b: "A narrative *no less* striking and well-told *than* redolent of the *perfervidum ingenium* of the author's distinguished father".

As regards Shakespeare, *no less . . . than* is exceedingly frequent in his works in which it invariably means 'as much . . . as'; e. g. *As You*, I, 116: "She is *no less* beloved of her uncle *than* his own daughter".—*Henry V*, II, 2, 92: "To the which this knight, *no less* for bounty bound to us *than* Cambridge is, hath likewise sworn".—*Macbeth*, III, 1, 136: "Whose absence is *no less* material to me *than* is his father's".—*Taming of the Shrew*, Induction: "He is *no less than* what we say".—*Winter's Tale*, III, 2: "Look for *no less than* death".—*Taming of the Shrew*, II, 1: "My father has *no less than* three (= 'as many as three'; see my remarks on *no (not) more . . . than*, when followed by a word denoting number, in § 15).—*Measure for Measure*, V, 1: "We did believe *no less*" (= modern 'we thought as much').—*Winter's Tale*, II, 3: "I am . . . *no less* honest *than* you are mad (= as honest as you are mad); which is enough, I'll warrant, as this world goes, to pass for honest."

Without a following *than*, Shakespeare once or twice has *not less* = 'as (much)', 'equally': II *Henry IV*, V, 2: "Happy am I, that have a man so bold . . . And *not less* happy, having such a son."

In *Timon of Athens*, IV, 3: "Steal *not less*, for this I give you", the meaning is: 'Do not steal the less on account of this gold which I give you'.

Not less . . . than = 'as little . . . as', does not occur in Shake-

sppeare's works, nor have I found a single instance of what would be a parallel to *not more . . . than* = 'as much . . . as', in any modern author.

But there are plenty of passages from English writers, in which *not less . . . than* = *no less . . . than* = 'as much as'.

On pp. 89 and 91, I have exemplified *no more . . . than* = 'as little . . . as', and *not more . . . than* = 'as much . . . as', from Milton's *Paradise Lost*. But the following passages prove that Milton made no such distinction in the case of *less*:

No less . . . than = 'as much . . . as'. *Paradise Lost*, VIII, 248: "I attend,—Pleased with thy words *no less than* thou with mine". *Ibid.*, XI, 774: "He the future evil shall *no less*—In apprehension, *than* in substance feel". *Ibid.*, XI, 784: "For now I see—Peace to corrupt *no less, than* war to waste.

Not less . . . than = 'as much . . . as'. *Par. Lost*, IX, 1065: "Till Adam, though *not less than* Eve abash'd,—At length gave utterance to these words constrain'd".—*Samson Agonistes*, 988: "(I shall be) *Not less* renown'd than in Mount Ephraim Jael, who with inhospitable guile smote Sisera sleeping, through the temples nail'd".

Not less . . . than = 'as much . . . as', is also frequent in so careful a writer as Macaulay: *History of England*, III, 11; "William was *not less* fortunate in marriage *than* in friendship." *Ibid.*, II, 71: "While this was done in Clydesdale, an act *not less* horrible was perpetrated in Eskdale". *Essay on Machiavelli*: "The English, at that time, considered a Frenchman who talked about constitutional checks and fundamental laws as a prodigy *not less* astonishing *than* the learned pig or the musical infant".

Not less = 'as much', without a following *than*, is also frequent; e. g. *Literary World*, May 19, 1893, 466: "So the eulogist of Leigh Hunt may with *not less* fervour of enthusiasm summon to the sessions of his thoughts ¹⁾ the thousands of men and women who owed to him their first entrancing glimpse of the chambers and courts and gardens of the great palace of letters".

19. No better . . . than. On the principle laid down in the preceding paragraphs we must expect to find *no better . . . than* to mean 'as bad (ill) . . . as'. We treat such cases only in which *better* is either a predicative adjective or an adverb, *no* + attributive comparative having been disposed of in § 16.

¹⁾ Allusion to Shakespeare's *Sonnets*, 30: "When to the sessions of sweet silent thought—I summon up remembrance of things past".

Shakespeare's works offer a great number of examples of *no better... than* = 'as bad (ill)... as'. I subjoin a few: *Tempest*, II, 1, 281: "Here lies your brother, *no better than* the earth he lies upon, if he were that which now he's like" (*scil.* dead). *Twelfth-night*, I, 5, 96: "I take these wise men... *no better than* the fools' zanies". *Ibid.*, IV, 2: "Then you are mad indeed, if you be *no better* in your wits than a fool". *Merch. of Ven.*, II, 9, 60: "Did I deserve no more than a fool's head?—Is that my prize? are my deserts *no better*?" *Ant. and Cleop.*, IV, 13: "This dull world, which in thy absence is *no better than* a sty".

Bible, *Eccles.* X, 11: "Surely the serpent will bite without enchantment; and a babbler is *no better*" (= just as bad).

In the archaic phrase, "She is *no better than* she should be", we affirm that the female in question is one of indifferent morals. The exact translation in Dutch would be: "Ze is ook niet veel bijzonders" = German "Das ist mir auch so eine". The latter part of the phrase, "than she should be", has not hitherto been explained, and the history of the expression has not been traced, so far as I know. The New English Dictionary does not register the phrase *i. v. better*; Flügel (1891) explains it, but gives no quotations. The following passages show that it is by no means obsolete, or altogether vulgar:

Morrison, *Macaulay*, 105: "(He) finishes by telling them (the ancient Philosophies) roundly that in his opinion they are all *no better than they should be*".—*Punch*, 1877, Vol. II (Vol. 73), 280^b: "The young lady who is *no better than she should be*, and a great deal worse than one likes to see her".—*Athenæum*, Nov. 5, 1892, 625^c: "(It) does not appear... why the author's own grammar is *no better than it should be*".—*Review of Reviews*, March 15, 1893, 303^b: "He says the public schools of Boston are *no better than they should be*".

As a matter of fact, in all these passages *no better* means *a good deal worse*.

20. We have seen before that *not more... than*, as distinguished from *no more... than*, has in certain cases hardened into an equivalent of 'as much... as', but that *not less... than* is often used for *no less... than* = 'as much... as'.

As regards *not better... than*, in this phrase *not* retains its original force of a sentence-modifier, and *not better* is merely 'not' + 'better'. In other words a sentence containing *not better* is always

a sentence in which something is denied. If I say "Your work is *no better than* your friend's", I assert that your work is as bad as your friend's, but if I say, "Your work is *not better than* your friend's", I merely deny that your work is better than your friend's; it may be as good or as bad; I affirm nothing as to its absolute quality.

Examples of negative sentences containing *not better . . . than*:

Bible, I *Kings* XIX, 4: "Now, O Lord, take away my life; for I am *not better than* my fathers".—Reference to the context will show that Elijah does *not* mean to say: "I am *no better than* my fathers" = 'I am *as bad as* my fathers'; and that, therefore, the translators very judiciously wrote "*not better than*."

Id. *Numbers*, XIV, 3: "Were it *not better* for us to return into Egypt?"—I *Samuel*, I, 8: "Am *not I better* to thee *than* ten sons?"

Shak. *Merch. of Ven.*, IV, 1, 117: "You *cannot better* be employed, Bassanio,—*Than* to live still and write mine epitaph".—*As You*, I, 3: "Were it *not better . . .* that I did suit me at all points like a man?"—II *Henry VI*, II, 1: "Believe me, lords, for flying at the brook,—I saw *not better* sport these seven years' day."—*Troil. and Cress.*, I, 2: "No, Hector is *not a better man than* Troilus".—Had Pandarus said "Hector is *no better a man than* Troilus", he would have affirmed that Hector was as bad as Troilus.

It is worth noting that sometimes in Shakespeare and even in Milton, we find *no* + comparative in passages where *not* + comparative would be the correct phrase.

Milton, *Par. Regained*, IV, 8: "(He), self-deceived—And rash, beforehand had *no better* weigh'd—The strength he was to cope with, or his own".

Shak., *Julius Cæsar*, I, 3: "A man *no mightier* than thyself, or me, in personal action".—*King Lear*, I, 1, 20: "But I have, Sir, a son by order of law, some year elder than this, who yet is *no dearer* in my account".—Here, as the context shows, *no dearer* does *not* mean "as little prized", but simply *not dearer*.—*Rape of Lucrece*, 593: "O, if *no harder than* a stone thou art,—Melt at my tears and be compassionate".—This does *not* mean "if thou art as soft as a stone", which would be nonsense, but it means, "if thou art *not harder than* a stone" = unless thou art harder than a stone.—II *Henry VI*, II, 1, 13: "'T is but a base ignoble mind—That mounts *no higher than* a bird can soar".—Here *mounts no higher* means *does not mount higher*, and as in all the examples

from Shakespeare just given, the sentence-negation is illogically expressed by a word-negation.

This last is a very common mistake also in modern writers, and greatly adds to the intricacy of the subject we are treating. It is a species of attraction by which the sentence-negative is drawn to a word with which it is not logically connected. Here are some more Shakespearian examples of *not* being attracted to a comparative, and then being changed into *no* by false analogy with legitimate cases of *no* + comparative.

II *Henry VI*, III, 2, 20: "Proceed *no straighter* 'gainst our uncle Gloster,—*Than* from true evidence, of good esteem,—He be approved in practice culpable."—*Richard II*, III, 4: "Poor queen! so that thy state might be *no worse*,—I would my skill were subject to thy curse" = 'provided that thy state might *not* be *the worse* for it'.

The following modern examples of this attraction also in cases other than such as contain a comparative, I take from Flügel (1891) *i. v.* *no*, II, 3: Henry Kingsley, *Leighton*, 132: "They had time to say *no more*. Walter Scott: "I have tried to unsettle *no* man's faith". Trollope, *Can you forgive her?* II, 278: "He waited for the coming of *no* market-day". *Id.*, *ibid.*, III, 52: "There might be need for *no* lie".—Kingsley, *Westward Ho!* II, 81. "The soldiers had been able to give them *no* assistance". Trollope, *The Bertrams*, I, 244: "As if she were afraid to meet *no* pair of eyes".

21. No worse... than = 'as good... as'.

Shak., *Two Gentlemen*, II, 1, 169: "I would it were *no worse*".—*"I warrant you, 't is as well"*. *Coriolanus*, V, 2, 75: "The glorious gods.... love thee *no worse than* (= as much as) thy old father Menenius does!" *King Lear*, I, 4: "Follow me; thou shalt serve me; if I like thee *no worse* after dinner, I will not part from thee yet".

No worse used by attraction for *not worse*: *Tempest*, II, 1: "Say this were death—That now hath seized them; why, they were *no worse*—Than now they are". II *Henry IV*, V, 1: "Use his men well, Davy; for they are arrant knaves, and will backbite".—*"No worse* than they are backbitten, Sir; for they have marvellous foul linen".—The following is a modern example: *Punch*, June 10, 1893, 269: *M. Machin*... "In France ve 'ave no mozzar, no vife, no 'ome—nossing at all"... *Mr. Spreadtail*. "Bless my soul, I'd no idea it was as bad as that. It's a wonder you are *no worse* than you are".—Here grammar and logic require "*not worse*".

Not worse as part of a negative sentence: *Taming of the Shrew*, V, 2: "Pray God, Sir, your wife send you *not a worse*" (answer). *Richard III*, II, 1: "God grant that some, less noble and less loyal,—Nearer in bloody thoughts, and not in blood,—Deserve *not worse* than wretched Clarence did,—And yet go current from suspicion".—Milton, *Par. Lost*, XII, 484: "Will they *not* deal—*Worse* with his followers, than with him they dealt?"

22. No bigger... than = 'as small... as'.

Shak., *Romeo and Juliet*, I, 4: "She comes—In shape *no bigger than* an agate-stone—On the forefinger of an alderman". *King Lear*, IV, 6: "Methinks he seems *no bigger than* his head". *I Henry IV*, IV, 2: "I pressed me none but such toasts and butter, with hearts in their bellies *no bigger than* pins' heads".

No greater... than = 'as small... as'. Not greater as part of a negative sentence: Bible, *John*, XIII, 16: "The servant is *not greater than* his lord".

No higher than = 'as low (small, short)... as'. *Merch. of Ven.* V, 1: "A little scrubbed boy, *no higher than* thyself, the judge's clerk".

No richer = 'as poor'. *Timon of Ath.*, II, 2, 212: "But they do shake their heads and I am here *no richer* in return".

No stronger than = 'as weak... as'. *Tempest*, I, 1, 50: "I'll warrant him for drowning; though the ship were *no stronger than* a nutshell". Shak., *Sonnet* 65: "How with his rage shall beauty hold a plea,—Whose action is *no stronger than* a flower?" *Julius Cæsar*, II, 1: "I am *no stronger than* my sex".

Not stronger as part of a negative sentence. *Henry VIII*, II, 3: "Are you *not stronger* than you were?"

Not longer than as part of a negative sentence. *Par. Lost*, IX, 140: "What he Almighty styl'd, who knows how long—Before had been contriving; though perhaps—*Not longer than* since I, in one night, freed—From servitude inglorious, well nigh half—Th' Angelic name".

No wiser than = 'as foolish as'.—*I Henry VI*, II, 4, 18: "But in these nice sharp quilllets of the law,—Good faith, I am *no wiser than* a daw".

No worthier than = 'as worthless as'. *Julius Cæsar*, III, 1, 116: "Cæsar... That now on Pompey's basis lies along,—*Not worthier than* the dust".

23. Like adverbial *no more*, not followed by *than*, treated on

p. 91, *no longer*, *no further* and *no farther* are chiefly used as adverbs, without a following *than*. *No longer*, in this case, differs in meaning from *no more*, only in that the notion of *time* is more insisted on. *Not . . . (any) longer* is simply the matter-of-fact expression of what in more subjective or emotional language is expressed by *no longer*. *Paradise Lost*, X, 365: "Hell could *no longer* hold us in her bounds". *Ant. and Cleop.*, I, 1: "You must *not* stay here *longer*".

No farther, in which the notion of distance is uppermost, is very rare in Elizabethan English; it is found twice only in Shakespeare, and is very rare also in the *Authorised Version*, and in Milton's works. Elizabethan and Stuart English uses *no further* in this sense, which is exceedingly frequent in Shakespeare, and in numerous cases differs but little in meaning from *no more*.

The phrase *no sooner . . . than (but)* is not so easily disposed of.

The modern regular construction is with *than*: "He had *no sooner* concluded the bargain *than* he repented of it". In Shakespeare, in the *Authorised Version*, and in Milton's works, the conjunction in the dependent clause is *but*.

If we look at such a passage as Bible, *James*, I, 11: "For the sun is *no sooner* risen with a burning heat, *but* it withereth the grass, and the flower thereof falleth", we directly see that *no sooner . . . but* means *as (so) soon . . . as*, with transposal of the two terms of the equation:

"The sun withereth the grass as soon as it (the sun) is risen".

Now, such transposal of terms we have also found necessary on p. 90, in substituting *as (much) . . . as* for *not more . . . than* in such a sentence as "The picture is *not more* startling *than* it is true" = the picture is as true as it is startling. There is therefore a marked parallelism of construction in the two sentences, "The sun is no sooner risen than it withers the grass", and "The picture is not more startling than it is true".

I have shown on pp. 89 and 90, that in such sentences as the last, *not* is legitimately used in modern English before *more*, because the sentence is a genuinely negative one, requiring the sentence-negative *not*, and not the word-negative *no*.

The inference from this is, that in the sentence "The sun is no sooner risen than it withers the flowers" analogy and logic would require the use of *not sooner* instead of 'no sooner', and if the phrase *no sooner . . . than* had arisen at the time, when *not more* . . .

than = 'as (much) ... as' came into vogue, I have no doubt that it would have been built on the same lines as *not more ... than*.

But *no sooner ... than* is much older than *not more ... than*, of which the oldest example I have found, is in Milton.

Mätzner's earliest example of *no sooner ... but* is from Gascoygne's *Jocasta*, I, 1 (*Grammatik* III, 441), and he observes: "Dicse Satzfügung, welohe mit dem fr. *ne ... pas plus tôt ... que* zusammenstimmt, gehört der jüngeren Zeit an".

In the Elizabethan *no sooner ... but*, where it would have been more logical to write *not sooner ... but*, we undoubtedly have a remarkable case of the attraction mentioned on p. 103. There was a tendency in older authors to write *no* + comparative, where the logic of later times required *not* + comparative.

But *no sooner ... but* hardened into a convenient substitute for *scarcely ... but*, and the modern attempt at regularisation stopped at substituting *than* for *but*, but left *no sooner* alone. So late as Addison we find *no sooner ... but*, e. g. *Spectator*: "I *no sooner* saw my face in it *but* was startled at the shortness of it".

Thus we have the anomaly that *no sooner ... than*, which according to the analogy of other comparatives preceded by *no*, ought to mean 'as late ... as', means *as (so) soon ... as*.

That in sentences like "He had *no sooner* concluded the bargain *than* he repented of it", the principal clause is a genuinely negative one, may be further illustrated by comparing it with such a sentence as the following from Marryat's *Peter Simple*, I, 1: "I had *not* put two pieces in my mouth *before* Mr. Handicock desired me to get up and hand him the porter-pot". Comp. Shak., *Com. of Err.*, I, 1, 46: "My absence was *not* six months old, *before* herself had made provision for her following me".

The following passage from *Tom Jones*, I, 296, which I take from Dr. Western's book *De Engelske Bisætninger*, p. 137, offers a curious example of contamination or 'blending' of different constructions: "Mrs. Honour had *scarce sooner* parted from her young lady, *than* something (for I would not, like the old woman in Quevedo, injure the devil by any false accusation, and possibly he might have no hand in it) *but* something, I say, suggested itself to her".

24. Adverbial *no* as a word-negative before attributive adjectives.

This use of adverbial *no* practically coincides with the dialectal use mentioned in § 5. It is very rarely met with in modern English.

It may be considered doubtful whether we have this *no* in Mel-

ville, *The Gladiator*, 2: "A sentence that found *no small* favour with the Roman crowd", because here we may have a case of attraction, as in "They had time to say *no more*" for 'They hadn't time to say more' (see p. 103).

But we certainly have it in *no one*, when used attributively before substantives; *e. g.*

Shak., *All's Well*, III, 6, 12: "The owner of *no one* good quality". *Coriolanus*, II, 1, 20: "He is poor in *no one* fault".—Fielding, *Tom Jones*, I, 180 (Baudry): "Now there is *no one* circumstance in which the distempers of the mind bear a more exact analogy to", etc.—

And we have it also in "He was seen briskly running for his hat, to the *no small* delight of a group of diminutive boys assembled round the village pump".

25. A special case of adverbial *no* before adjectives is its use before *other*.

The fact that *other* is regularly followed by *than* has led to its being treated after the analogy of comparatives, a class of words with which it is also etymologically connected.

Hence in Shakespeare the predicative use of *no other... but*: *Hamlet*, I, 1, 108: "I think it be *no other but* e'en so". *All's Well*, IV, 3, 225: "The duke knows him for *no other but* a poor officer of mine". *Macb.* III, 4, 97: "'Tis *no other*".—Carlyle, *Friedrich*, I, 187: "Brandenburg had felt somehow that it could do *no other*".

In the same way we find *no otherwise* used adverbially: I *Henry VI*, I, 3, 10: "We do *no otherwise than* we are willed".

III.

The Absolute Particle *no* = German *nein*.

26. *No* as a sentence-negative in the phrase *whether or no*, and allied constructions.

From Anglo-Saxon down to our time the word *whether* has performed two functions. It is 1) an interrogative pronoun; and 2) a conjunction used to introduce the first term of an indirect double question.

I. As an interrogative pronoun *whether* has always meant *which one of two*, and in this sense we find the word used as late as Dean Swift, *Gulliver's Travels, Brobdingnag*, ch. I: "On the 17th we came in full view of a great island, or continent (for we knew not *whether*)".

Wheth. r = 'which one of the two', is found in the *Authorised Version, Matth. 21, 31*: "*Whether* of them twain did the will of his father?" *Ibid.*, 23, 17: "*Whether* is greater, the gold, or the temple that sanctifieth the gold?"

Shakespeare, too, has it: *Merry Wives*, III, 2, 3: "*Whether* had you rather lead mine eyes, or eye your master's heels?" *All's Well*, IV, 5, 23: "*Whether* dost thou profess thyself, a knave or a fool?" *King John*, I, 134: "*Whether* hadst thou rather be a Faulconbridge... or the reputed son of Cordelion".

II. Many conjunctions now looked upon as part of a dependent clause were originally pronouns forming part of the principal sentence. "You know *that* he is a clever man" is only a later stage of development of: "He is a clever man, you know *that*".

In the same way "I asked him *whether* it was true or not" is a later development of "Was it true or not? I asked him *whether*".

It will be seen that the first is an indirect question and the second a direct one. Now, in the development of syntactic constructions the direct quotation is anterior to the indirect one.

In the case of *whether*, even in modern English, we frequently meet with constructions which may be looked upon as remnants of the stage of transition from direct to indirect speech. The criterion in this case is, whether the word *whether* is conceived of as belonging to the *principal* or to the *dependent* clause.

If it belongs to the *principal* clause, it is an interrogative pronoun, if to the *dependent* clause, it is a conjunction.

An indirect question introduced by the conjunction *whether* shows no inversion, *e. g.* "I asked him *whether it was* true or not".

A direct question, introduced by the interrogative pronoun *whether*, used to have inversion, after the fashion of questions in general, *e. g.* the Shakespearian: "*Whether dost thou* profess thyself, a knave or a fool?"

I subjoin a few of these intermediate constructions where *whether* is hovering between the pronominal and the conjunctive function.

Boswell's *Life of Johnson*, IV, 159 (1823): "Pray, Sir", said he, "*whether* do you reckon Derrick or Smart the better poet?"

which called forth the rather coarse reply, "Sir, there is no settling the point of precedence between a louse and a flea".—We have here an evident case of "blending" of two constructions: 1) Tell me *whether* you reckon Derrick or Smart the better poet (*indirect double question*); 2) *Whether*, Derrick or Smart, do you reckon the better poet? (*direct double question*).

The "blending" in Boswell's case consists in prefixing, to a sentence having the inverted form of a *direct* question: "Do you reckon D. or S. the better poet?", the conjunction *whether*, which can introduce an *indirect* double question only.

If, on the other hand, Boswell had still felt the word *whether* as an interrogative pronoun, he would have written: "*Whether* do you reckon the better poet, D. or S.?", just as the Bible writes: "*Whether* is greater, the gold or the temple?"—As soon as we write "*Whether* the gold or the temple is greater", *whether* becomes a conjunction, because the use of the regular *uninverted* form of the sentence shows the question to be an *indirect* one.

Boswell was evidently in two minds as to the functional status of *whether*.

Parallel instances are more frequent in modern English than one would think.

Punch, 1872, Vol. I, 111^b: "*Whether*, then, Master Tommy, do you reckon it more honest to use your own faculties or those of others".—If the writer of this sentence had omitted 'it' after 'reckon', and put a comma after 'honest', we should have a clear case of *whether* as an interrogative pronoun. As the sentence stands, there is the same blending of two constructions as in Boswell's case.

Punch, 1871, Vol. I, 189^b: "Which is the more ruinous vice, betting or boozing?" *Whether* is a Racing Stud or a Public-house the more objectionable?"

Punch, 1874, Vol. I, 18^b: "The debate for the evening was '*Whether* are Bohn's translations or Bass's beer the greater benefit to students?'"

Punch, 1874, Vol. II, 234^a: "And what I chiefly want to know is, *whether* do you think that, through your own benignant influence, an amendment might be made to the Adulteration Act, so as to extend it to persons who adulterate feminine attractions".—Here, everything would be right if *do* were omitted after *whether*. The second term of the double question *viz.* "or not" is omitted, as is often the case after *whether*.

C. Stopes, *The Bacon-Shakespeare Question*, 59: "*Whether* were the *Poems and Plays* claimed by Shakspeare or Bacon?"—*Ead. ibid.*, 146: "Query, *whether* did Bacon write Sir John Davies' *Orchestra*, *Psalms*, or *Nosce Teipsum*, or all three?"

III. We can now approach the vexed question of the legitimacy of the modern *whether or not*, as opposed to the time-honoured *whether or no*.

If we keep in mind that the direct quotation is anterior to the indirect, it is evident that of the two forms of speech, "He asked me 'Will you come, yes or no?'" and "He asked me *whether* I would or would not come", the former must have been the older.

It is easy to see that in the first sentence the interrogative pronoun *whether* = 'which of the two', would be apt to be inserted in emphatic speech: "He asked me, "*Whether* will you (come), yes or no?" And from this to the omission of *yes* in rapid speech, the transition is easy enough, so that we get the form "*Whether* will you, come or no?"

Of this stage in the development of our construction, Mätzner incidentally quotes an instance on p. 131 of his *Grammatik*, III: *Ipomydon*, 1844: "*Whethyr* will ye come or nay?"

In the second part of the disjunctive construction we also meet with an adverbial *non* in Middle English. Mätzner III, 131 quotes from Chaucer's *Canterbury Tales*:

"*Whethir* he wolde or non", and "*Wethir* it oughte needes be doon or noon; and from the *Towneley Mysteries*, p. 248: "*Wheder* ye wille or none".

The quotation from *Ipomydon* just given, which has "*whether* . . . or nay" clearly shows, that in the collocation "*whether* . . . or no", it is not the word-negative *no*, as in *no fool*, that we have to do with, but the absolute particle *no* corresponding to the German *nein*; and this tallies exactly with my hypothesis regarding the origin of the phrase, as just given. It is plain that *whether* . . . or no, which is the oldest form of the expression, is elliptical. *Whether* meaning 'which of two', must necessarily be followed by an alternative of two co-ordinate terms, as for instance in the Shakespearian "*Whether* dost thou profess thyself, a knave or a fool?"

Now, of negative adverbs, even in Anglo-Saxon, the only one that has a correlative affirmative, is the absolute negative *no* = German *nein*, which has *yes* for its correlative.

My contention, therefore, is that the oldest form of the phrase

must have been "Whether . . . , yes or no?", and on this account I take *whether* . . . *or no*, which is the older form of the phrase, to be also the more legitimate, concrete and picturesque one.

It was not until the beginning of the eighteenth century that the old *whether* . . . *or no* began to give way to the apparently correcter *whether* . . . *or not*, evidently the outcome of an attempt at regularizing English speech, and of the same mistaken zeal for logicalizing the language, which would have us use the abstract "Would you mind *my* asking a few questions?" for the concrete "Would you mind *me* asking a few questions?", which has been in use for centuries.

In Shakespeare's works and in the *Auth. Version* the only form under which the phrase occurs is *whether* . . . *or no*, with the first term of the alternative between *whether* and *or no*.

Exodus, XVI, 4: "That I may prove them *whether* they will walk in my law, *or no*". *Deuteronomy*, VIII, 2: "To know what was in thine heart, *whether* thou wouldest keep his commandments, *or no*".—In this passage Coverdale's, Matthew's, Taverner's and Cranmer's *Bibles* all read: "or no"; but,—and this is highly instructive, since it confirms my contention that in this phrase "no" = German *nein*,—Wyckliffe has in this passage "eithir *nay*".—*John*, IX, 25: "He answered and said, *Whether* he be a sinner *or no*, I know not". Shak., *Tempest*, V, 111: "*Whe'r* thou beest he, *or no*, . . . I not know". *Merry Wives*, IV, 5, 33: "To know, Sir, *whether* one Nym, Sir, that beguiled him of a chain, had the chain, *or no*". *Love's Labour's*, V, 2, 486: "They would know,—*Whether* the three worthies shall come in, *or no*." *Merch. of Ven.*, II, 2, 48: "*Whether* one Lancelot, that dwells with him, dwell with him, *or no*." *Ibid.*, III, 1, 45: "Do you hear *whether* Antonio have had any loss at sea, *or no*". *Ibid.*, III, 2, 146: "In a doubt *whether* those peals of praise be his, *or no*". *As You*, III, 2, 129: "You have said; but *whether* wisely *or no*, let the forest judge". III *Henry VI*, II, 1, 2: "I wonder how our princely father 'scaped,—Or *whether* he be 'scaped away *or no*". *Richard III*, III, 1, 23: "Fie, what a slug is Hastings, that he comes not—To tell us *whether* they will come *or no*!" *Julius Caesar*, II, 1, 194: "But it is doubtful yet—*Whe'r* Cæsar will come forth to-day, *or no*".

In a letter dated Febr. 24, 1709, the Earl of Shaftesbury (*Characteristics*, I, 315) writes: "We can have no scruples, *whether or no* the work be an acceptable one to him". And in Southerne's *Oroonoko*, first acted in 1696, one of the characters is made to say

in Act I, Sc. 2: "I don't well know *whether* he designs to affront me, *or no*"; and immediately afterwards, the same person says: "I don't know *whether* your sister will like me, *or not*".

The passage from Shaftesbury shows that as early as the beginning of the eighteenth century, the construction with *whether . . . or no* with the first term of the alternative between the two parts of it, began to be felt as cumbrous and incompatible with the requirements of a well-balanced sentence. Hence, oblivious of the genesis of the construction, and regardless of the fact that the collocation *whether or no* with the first term of the alternative omitted before *or*, comes as dangerously close to sheer nonsense as such a phrase as "*whether or my brother is in fault*" would do, writers began to put *or no* directly after *whether*, thus converting *whether or no* into a quasi-compound conjunction, with the force of expressing an alternative.

This isolated phrase *whether or no* has kept its ground in English literature and is still living. Coleridge, *Piccolomini*, I, 1: "I am perplex'd and doubtful *whether or no* I dare accept this your congratulation".

The two passages from Southerne's *Oroonoko* quoted at top show that at the close of the seventeenth century *whether . . . or no* was coming into use as a fancied improvement on *whether . . . or no*. The impression was no doubt that, in such a sentence as the second quoted from *Oroonoko*: "I don't know *whether* your sister will like me, *or not*", *or not* was preferable to *or no* from a logical point of view, because *or not* was held to be an ellipse for "or will not like me". I have attempted to show that this is a mistake, and that, historically, *or no* in such phrases is an ellipse for "yes or no?"

In modern English the phrase lives in four forms:

- 1) *whether . . . or no*; 2) *whether or no*; 3) *whether . . . or not*;
- 4) *whether or not*.

I subjoin quotations for each of these: Tennyson, p. 239 [Mätzner]: "Thou, O God, knowest alone *whether* this was *or no*".—Cardinal Newman, *Difficulties felt by Anglicans in Catholic teaching*, p. 202: "I shall consider you, my brethren, not as unbelievers, who are careless *whether* this objection strikes at Christianity *or no*" [quoted in *Notes and Queries*, Sept. 2, 1893, 191^b].

Samuel Warren [Koch², II, p. 524]: "*Whether or no* it really portends my approaching death, I know not".—*Punch*, 1863, Vol. I (Vol. 44), 258^b: "*Whether or no* the Princess then recognised his features, glowing as they were with the ardour of the chase, Mr. Punch was too excited just then to determine".

Sheridan, *Rivals*, II, 1: "We may choose *whether* we will take the hint *or not*".—*Academy*, July 15, 1893, 47^b: "If a secret vote had at that time been taken among the officers as to *whether* the war should be continued *or not*".

Bulwer, *Maltravers*, I, ch. 4: "He had read all the disputes of schoolmen, *whether or not* the notion of a Supreme Being is innate".—*Punch*, Aug. 1889, 87^c: "*Whether or not* are certain . . . diseases produced by microbes, micrococci and bacteria".—As regards the place of *are* immediately after *not*, see the discussion on "intermediate constructions" in § 26, II.—*Review of Reviews*, May 15, 1893, 473^a: "Investors in colonial securities, especially in colonial banks, are anxiously asking themselves *whether or not*, when the five days are over, their securities will be worth the paper on which they are printed".—*Ibid.*, 503^b: "Of course that does not settle the question as to *whether or not* those who feel benevolently disposed . . . should send in their subscriptions to a competent committee".—*Literary World*, June 9, 1893, 527^c: "Save us, he's clean forgotten 'if it be the Lord's will'. May be he'll be for gaun *whether* it's His will *or no*" [quoted from S. R. Crockett, *The Stickit Minister and Some Common Men*].—*Review of Reviews*, Aug. 15, 1893, 150^a: "The question as to *whether or not* an anti-Semitic movement should not (*sic*) be started in Ireland".

Colloquial speech, independent of the schools, certainly prefers the older *whether or no*, and has even come to use the phrase absolutely, in the sense of 'willy-nilly', 'whether he likes it or not', '*nolens volens*', and, by a further step, in the meaning of 'at all events', 'in every case'.

This absolute *whether or no*, used by itself in the sense of 'at all events', is copiously illustrated from Dickens, by Hoppe in his *Supplement Lexikon*; e. g. *Hard Times*, 332: "I hate over-officiousness at all times, *whether or no*".—Hoppe calls the phrase as thus used, a vulgarism, but it is certainly working its way upwards.

A contributor to *Notes and Queries*, March 25, 1893, 239^a, demurely tells a story of a lady who "wrote to a friend that she would pay her a visit on Monday, D. V., and on Tuesday *whether or no*!"

George Eliot, *Silas Marner*, 248: "Even in the depths o' winter there's some pleasure in conquering the butter, and making it come, *whether or no*".—Trollope, *Doctor Thorne*, I, 162: "He says you are to come back, *whether or no*".—Miss Cummins, *Haunted Hearts*, 9: "They're bound to turn out for a man, *whether or no*".

IV. Instead of *whether . . . or no* we find in Shakespeare also *if . . . or no*, and we even meet with *or no*, as an ellipse for "yes or no?", in a *direct* double question, where modern English invariably uses *or not*.

Shak., *Temp.*, I, 2: "My prime request . . . is, O, you wonder,—*If* you be maid *or no*". *Meas. for Meas.*, III, 2, 180: "Canst thou tell *if* Claudio die to-morrow, *or no*?" Compare Ben Jonson, *Poetaster*, I, 1: "'Tis after in his choice to serve *or no*".

Com. of Err., V, 256: "Had he such a chain *or no*?"—*Love's Labour's* II, 211: "Is she wedded *or no*?—*Twelfthnight*, I, 5, 163: "He'll speak with you, will you *or no*".—In the last quotation "will you or no", of course is short for "whether you will or no".

Shakespeare also, in one passage at least, has *if no*, in a case where the Bible and modern English have *if not*. *Com. of Err.*, I, 1, 155: "Beg thou or borrow, to make up the sum and live; *if no*, then thou art doomed to die".—*Luke*, XIII, 9: "And if it bear fruit, well: and *if not*, then after that thou shalt cut it down".

In the other cases, too, mentioned under IV, modern usage has *or not*. Dickens, *Christmas Carol*, I: "Do you believe in me *or not*?"

That modern usage sees in *or not* in direct double questions, an ellipse for "or *do you not*?" is proved by such passages as the following:

Punch, 1883, Vol. I (Vol. 84), 72^b: "Now, then, Sir, on your oath, *did you or did you not* poke the fire in the Plaintiff's presence?"—*Athenæum*, July 9, 1892, 53^a: "*Did they or did they not* sanction this book?"—*Punch*, 1884, Vol. II (Vol. 87), 163: "Here's a fine to-do! *Do I* rule the waves, or *do I not*?"—*Punch*, 1880, Vol. I (Vol. 78), 24^a: "I should be glad to know in plain terms—*have I* succeeded that noble Lord at the India Office or *have I not*?"

ONLY = "EXCEPT."

1. The *New English Dictionary*, s. v. *but*, 6, has: "By the omission of the negative accompanying the preceding verb, *but* passes into the adverbial sense of: Nought but, no more than, only, merely.—Thus the earlier 'he nis but a child' is now 'he is but a child'; here northern dialects use *nobbut* = nought but, not but, 'he is nobbut a child' ".—This omission of the negative the N. E. D. illustrates from *Cursor Mundi* (ab. 1300), from *Piers the Plowman* (1393) C. XVII, 359: "He cometh *but* selde ", and it is one of the commonest idioms in modern English.

This use of *but* in the sense of *only* has in colloquial English, even as early as the XVII century, led to a highly remarkable confusion of the functions of *but* and *only*. In the middle of the seventeenth century people, finding that in certain cases *only* could replace *but*, began to use *only* as a substitute for *but* also in cases in which such a substitution constitutes a downright perversion of language. Pepys's *Diary*, which may be assumed to represent the colloquial usage of the middle of the XVII century, has several instances of *only* = except. The fact began to be utterly overlooked that, logically, *only* can only stand for "not except".

Pepys's *Diary*, Aug. 22, 1668: "Our whole office will be turned out, *only me*, which whether he says true or not, I know not".

Of this confusion there is an early example in Shakespeare's *All's well*, I, 3, 118: "Fortune, she said, was no goddess, that had put such difference betwixt their two estates; Love, no god, that would not extend his might, *only* where qualities were level" = Love, who would not show his power *except* where the two lovers were of equal rank, was no god.

In his *Supplementary Glossary*, Davies quotes from Richardson's *Clarissa Harlowe*, I, 248: "I have written day and night, I may say, ever since Sunday morning, *only* church-time or the like of

that". I subjoin a few XIX century examples: *No Church* (Tauchn. Ed.), II, 178: "At nineteen years of age one does not give way to despair over the loss of a sweetheart—*only* in a trumpery novel that is"; *Punch*, April 22, 1893, 185^b: "This plan saves the inconvenience of having to *pay* for sermons, which I could not do in cash in these days of clerical destitution, *only* in sermon paper, which I fear would not be accepted"; *Review of Reviews*, Sept. 15, 1893, 277^b: "Mr. Morley Roberts... does not speak kindly of the United States of America, *only* so far as they are unpeopled".

2. *Only* = 'except', is especially frequent in the phrase *only for* = 'except for', 'but for', 'if it were not for'. (See p. 46).

Miss Edgeworth, *Tales of Fashionable Life*, I, 175 (Baudry's Ed.): "For, *only for* him, I should never have had the sense to think of such a thing, for I was always innocent like ¹⁾, and not worldly given".—Anth. Trollope, *Autobiography*, ch. XII: "The reader can never feel—as he ought to feel—that *only for* that flame of the eye, *only for* that angry word, *only for* that moment of weakness, all might have been different."—*Punch*, Aug. 4, 1888, 60^a: "Life would be endurable *only for* its Peers", ²⁾ he said, when he recovered presence of mind. "The Lords pursue me even in the House of Commons". [If in this passage *only for* is taken in its legitimate sense of "exclusively on account of" the sentence expresses the very opposite of what the writer wants to say].—*Punch*, May 26, 1888, 252^b: "House met at two. Needn't have met at all, *only for* the cussedness ³⁾ of Conybeare".—*Punch*, March 12, 1892, 132^b: "Always something happened to prevent his reaching the top. Don't believe he'd have got there to-night, *only for* Farquharson".—Miss E. J. Irving, *The Literary Reader*, I, 451: "Pure in sentiment and elegant in style, *only for* their lapses into the faults of the metaphysical school, the poems of Habingdon may still be read with considerable pleasure".—*Punch*, April 8, 1893, 166^b: "I believe Tommy respects me, and, *only for* the evil communications to which he is subject on the back bench, would work loyally with me in establishing the Arcade".

3. *Only* has also crept in as an illegitimate substitute for *but*

¹⁾ See the *Index i. r. like*, and the references there given.

²⁾ The sentiment in the text is a parody of the saying, "Life would be endurable but for its amusements", attributed to Sir George Cornwall Lewis (1806—1863).

³⁾ See the *Index i. r. cussed*.

(= except) in the conjunctive phrase *but that* = 'except for the fact that', 'were it not that'.

Miss Edgeworth, *Fashionable Life*, I, 59: "But [I] expects, *only that* my mother's not willing to part with me, to go into the militia next month".—*Ead., ibid.*, 94: "And I should believe it, *only that* everybody says it; now, if it were true, nobody would know it".—*Punch* for 1853, Vol I (Vol. 24), 202': "And *only that* we were wet to the skin, we might have thought it even beautiful."

But that introduces a dependent clause; the adversative *but* (= Du. *edoch*) introduces a co-ordinate sentence. From a rather early period we find *only* = 'but that', used as a more distinctly limitative substitute for the adversative *but*. In these cases it Englishes the German *allein* at the beginning of a co-ordinate sentence, e. g. "Er hätte ihm gern geschrieben, *allein* er konnte nicht" = "He would have been glad to write to him, *only* he could not".—In a sentence like the last, *only* comes very close to the sense of *but that* = 'were it not for the fact that'; and it is almost sure that the use of *only* in this case resulted from confusion of *but* = 'except' with *but* = 'not except' = *Fr.* *ne... que* = *only*.

In the American weekly *The Nation*, April 24, 1890, p. 336", Dr. Fitzedward Hall gives numerous examples of *only* = 'but that', the earliest dated 1604. Here is one of them from Ol. Goldsmith's *History of England* (1764) I, 154: "The duke, after some ceremony, entered the castle in complete armour, *only* his head was bare in compliment to the fallen king".—That *only* is here equivalent to *but that*, and that Goldsmith did not mean *his head only*, is put beyond a doubt by a comparison of Goldsmith's sentence with the two following quotations from Dr. Johnson, also adduced by Fitzedward Hall.—Dr. Johnson, *Letter* (March 5, 1774): "She is a sweet lady, *only* she was so glad to see me go, that I have almost a mind to come again, that she may again have the same pleasure".—*Id.* (November 16, 1775): "My fellow-travellers were the same whom you saw at Lichfield, *only* we took Baretto with us".

This peculiar use of *only* = 'but that', as a stronger adversative than *but*, is on the increase in Victorian English, and it is far too late in the day to protest against its use on the ground that it was originally born from a slovenly mixing up of the two senses of *but*.

I subjoin some illustrative quotations from XIX century English.

Punch for 1871. Vol. I, 64": "Now, that's just the annoying part; the "snack" (unless I could give them bread and cheese and the

club beer for nothing, *only* I can't offer them *that*) will cost just as much as if I'd ordered a choice bill, three days before".—*Punch* for 1876, Vol. II, 144^b: "He, or anybody else, is at liberty to admire such idyllicism to their hearts' content; *only*, don't expect me to share that amiable enthusiast's admiration."—*Punch*, Nov. 17, 1888, 229^a: Byron the dramatist's coachman wrote to him to say that a mare in his stable was ill, and he wanted to know if he should give her a ball. To which H. J. Byron replied,— "Yes, *only* don't ask too many people."—*Punch*, April 30, 1887, 213^a: "*Omnes (angrily)*. Hang the Irish question! *Mr. M—tth—w Arn—ld (sweetly)*. With all my heart. *Only*, we can't hang it up (= put on the shelf), unfortunately. It stops the way".

In some of these passages the distinctly limitative sense of *only* = 'but that, if it were not for the fact that', passes into the less emphatic one of the more or less strongly adversative *but* which we have in: "I should like to go to him, *but* I am expecting visitors myself". This use of *only* as a more or less strongly adversative *but*, is very frequent in the *Authorised Version*, e. g. *Genesis*, 24, 8: "And if the woman will not be willing to follow thee, then thou shalt be clear from this my oath: *only* bring not my son thither again"; *Exod.* 9, 28: "And Pharaoh said, I will let you go, that ye may sacrifice to the Lord your God in the wilderness; *only* ye shall not go very far away"; *Numbers*, 18, 3: "And they shall keep thy charge, and the charge of all the tabernacle: *only* they shall not come nigh the vessels of the sanctuary and the altar"; *Galatians*, 5, 13: "For, brethren, ye have been called unto liberty; *only* use not liberty for an occasion to the flesh, but by love serve one another."

In this weaker sense of adversative *but*, we find *only* used by Shakespeare already in the Dedication of *Venus and Adonis*: "I know not how I shall offend in dedicating my unpolished lines to your Lordship, nor how the world will censure me for choosing so strong a prop to support so weak a burden; *only*, if your honour seems but pleased, I account myself highly praised".

Referring to the passage just quoted, Alexander Schmidt (*Shakespeare Lexicon*, i. v. *only*) explains *only* by assuming it to stand for "only this I know". This method of accounting for the meaning of *only* in these constructions, by assuming an ellipsis, seems to me less natural than the explanation given above.

4. *But* was anciently, and is still dialectally used in various

senses shading off from the meaning: Nought but, no more than, merely. In these cases it may stand for: Neither more nor less than, absolutely, actually, just, even.—A well-known example of this last sense of *but* we have in the phrase *but now*, which is by Shakespeare used in three different senses:

a) = a very short time ago = 'just now' = 'but just'; e. g. *Venus and Adonis*, 347: "*But now* her cheek was pale".

b) = this very moment, at the time of speaking = 'just now'; e. g. *Merch. of Ven.*, III, 2, 171: "And even now, *but now*, this house, these servants... are yours".

c) = not before the present moment; e. g. *Mids. N. Dream*, IV, 1, 145: "Begin these wood-birds *but* to couple *now*?"

In all three of these senses *but now* is no longer used in modern English. In senses *a* and *b* we find *just now*; in sense *a*, *but just* is sometimes employed: 'I saw him *just now*'; 'I have *but just* seen him'; 'I don't think I can be of use *just now*'.

In sense *c*, *only this moment* has driven out *but now*, and in modern English *only this moment* means 'not before the present moment', and *only the other day*, 'not longer than a few days ago', but also 'not until a few days ago'; so that *only* has taken the place of *but* in the sense of 'neither more nor less than'. McCarthy, *The Four Georges*, I, 47 (T.): "*Only in the year before* (= not longer than a year since) his tragedy of 'Cato' had been brought out".

Only three weeks ago his wife died = 't is nauwelijks drie weken geleden, dat zijne vrouw gestorven is. He *only* wrote *last Sunday* = hij heeft ons *eerst* verleden Zondag geschreven. He wrote *only* *last Sunday* = Verleden Zondag heeft hij ons *nog* geschreven.

In the last sentence but one, *only* means 'not before', and in the last sentence it means 'not longer ago than'; and the two sentences show what nice distinctions the language can express by the transposal of that overworked word *only*.

"TO THINK LONG," ETC.

1. Henry Sweet, in § 1340 of his *New English Grammar*, thus expresses the historical relation between MnE *to think*, *methinks*, and the pret. *thought*:

"In OE there were two weak... verbs of allied form and meaning: *thencan*, *thohte* 'think'; *thyncan*, *thuhhte* 'seem', which was impersonal, *mē thyncth* 'it seems to me' having much the same meaning as *ic thence*. In ME *thencan* became regularly *thenchen* in South-Thames English, *thenken* in North-Thames English; and *thyncan* became *thünchen*, *thinchen* in South-Thames English; *thinken* in North-Thames English. The pret. *thuhhte* was soon disused, *tho(u)hte* taking its place: *hē thohte* 'he thought', *him thohte* 'it seemed to him'. In Standard ME the two verbs were still kept apart in the infin. and present tenses, which had the Midland forms *thenken*, *i thenke*; *thinken*, *mē thinketh*, etc.; but in the compound *bithinken* 'consider' = OE *bethencan*, the latter had already begun to encroach. In Northern E *think* completely supplanted *thenk*, as in MnE. Hence MnE *think* is historically = OE *thyncan*, and its pret. *thought* = OE *thohte*, the pret. of the lost *thencan*".

2. In ME the crowding out of *thenken* was of course greatly favoured by the circumstance, mentioned by Sweet, that *mē thyncth* was nearly equivalent in meaning to *ic thence*, and by the well-known tendency of MnE to substitute personal for impersonal constructions, which we find also exemplified in *I long* for an older *me longeth* and in *I like* for an older *me liketh*.

But in the case of *me thinketh* the substitution of the personal for the impersonal construction did not drive out the older construction altogether, and the isolated and archaic phrase *methinks* has lived down to our days.

In OE *thyncan* is not always an impersonal verb. Grein in his *Sprachschatz* translates it by *videri*, and cites examples of the third

person *plural* both present and preterite. Here is an example of the personal use taken from [Cædmon's] *Genesis*, 2428: *thæt tham glēavan vere geonge thuhton men for his ēagum* = that to the shrewd hero young seemed the men before his eyes.—We conclude, then, that in the oldest English usage *thyncan* was a personal verb, equivalent in meaning to the modern verb *to seem*. This personal use of the verb is also preserved in Modern German: *Sie dünkte* (deuchte) *mir schön* = I thought her beautiful. But in the majority of instances, *thyncan* is an impersonal verb even in Old English, and almost without exception in Middle English.

The Middle English *me thinketh* is sometimes followed by a subject-clause with *that*, and also, in rarer cases, accompanied by a predicative nominative, as for instance in the following passage from *Piers the Plowman*, C Text, 4, 229: "Why thou wratthest the now, wonder me thynketh", which in Modern English might be rendered: It seems a wonder to me that thou angerest thyself now.

Here *that thou angerest*, etc. is the *logical* subject, *it* the grammatical subject and *a wonder* the predicative nominative after *seem*.

The predicative nominative may be an adjective or a substantive. *Piers the Plowman*, B, 10, 182: "And the depper I deuyne, the derker me it thinketh"; *ibid.*, A, 12, 5: "as me soth thinkyth"; *ibid.*, *ibid.*, 16: "And seyde hit so loude, that shame me thouȝte; *ibid.* B., 16. 194: God that . . . tho hym good thouȝte, sent forth his sone.

3. In Late Middle English personal constructions began in many cases to drive out corresponding impersonal ones, and in this way *me thought shame* became *I thought shame*, which in its turn had to make way for the modern *I thought it a shame*.

In the same way the Middle English *me thought scorn* was in Tudor English turned into *he thought scorn*.

Robert de Brunne (Lambeth MS. 131) (*Anglia* IX, 43 ff.) 2407—8: "*Hure thoughte most scorn* and ille,—Of the meyne hure fader held". The personal use *he thought scorn* occurs once only in the *Authorised Version*, *Esther* III, 6: "And *he thought scorn* to lay hands on Mordecai alone"; and once in the *Apocrypha*, II *Esdra*, VIII, 56: "*He thought scorn* of his law, forsook his ways". It is pretty frequent in Shakespeare, in whose works, as in the passage just cited from the Bible, the personal verb *to think scorn* (of) is equivalent to the modern *to scorn*. *Love's Labour's Lost*, I, 2, 66: *I think scorn* to sigh; *Mids. N. Dream*, V, 138: By moonshine did these lovers *think no scorn* to meet at Ninus' tomb; II *Henry* VI,

IV, 2, 13: The nobility *think scorn* to go in leather aprons.—Nares cites from Queen Elizabeth's famous address at Tilbury: "I *think foul scorn* that Spain, or Parma, or any prince in Europe should dare to invade the borders of my realm".—*To think scorn of* is found even in Victorian English: *Cornhill Mag.*, Aug. 1886, 179: "Some old friends who are always together have their little quarrels and disagreements, as is natural. Once in a year or so they may *think scorn of* each other—soon to repent, it may be".—Of *to think shame* there is one example in Shakespeare; *Lucrece*, 1204: Those that live, and *think no shame* of me.

4. A particular interest attaches to the ME collocation *me thinketh long* = 'it seems a long time to me' on account of the Tudor English phrase *to think long* = 'to long for' which was born of it, and which, as used by Shakespeare, is often misunderstood.

In Chaucer's English the impersonal verb *it thinketh* in the sense of the modern *it seems* is not unfrequent, and it is even met with as late as Shakespeare.

Knights Tale, 3043--4: Than is it wisdom, as *it thinketh me*,—To maken vertue of necessite; *Tale of Gamelyn* (Bell's Ed. I, p. 265): Er he wiste which they were *it thoughte* ful longe.

The example last quoted illustrates *it thinketh long* = 'it seems a long time'; this ME phrase is usually found with a dative of the person, and, as a rule, the grammatical subject *it* is omitted.

Euangelium Nicodemi (Sion MS. fol. 13--39) 1413--4 (Herrig's *Archiv*, 68, p. 207 ff.): Welcom, lorde, vnto vs,—Fful *lang* than *has rs thoght*; *Magdalena* (Trin. Coll. MS.), 420 (Herrig's *Archiv*, 68, p. 52 ff.): *Hem thoȝt longe* & eyle, or hii comen home.

Me thinketh late is found in much the same sense. *Lamentatio de Compassione Mariae*, A, 629 (Engl. Studien, VIII, 67 ff.): Til I hym hedde, *me thouȝte ful late*.

It thinketh = "it seems", is found in Shakespeare, but the phrase was decidedly archaic in his time, as the variations in the old editions show. In *Richard III*, III, 1, 63, the Folios read: "Where *it think'st best* unto your royal self"; and Quartos I and II: "Where *it seems best*, etc".—The *think'st* after *it* is a clear case of "blending", the personal and the impersonal construction striving for the mastery. Modern editors print *it thinks* or *it seems*. In *Hamlet* V, 2, 63 the Folios have: "Does it not, *thinkst thee*, stand me now upon?" The Quartos: "Does it not *think thee* stand me now upon?" Here Alexander Schmidt and Delius print the *thinkst*

thee of the Folios as: *thinks't thee* = 'thinks it thee', and they are no doubt right. In the same way the Folio reads *methinkst* = 'me thinks it', in *All's well*, II, 3, 269: "*Methinks't*, thou art a general offence", where most of the modern editors tacitly print *methinks*.

To return to the ME *it thinketh* (*me thinketh*) *longe* = "it seems a long time to me", I find that towards the end of the XV century the impersonal phrase was run hard by the personal construction *I think long*, which kept its ground down to the middle of the XVII century.

Thus in the *Romaunt of the Rose* (Bell's Edit. of Chaucer's Works, VII, p. 98): "*Thenke long* to see the swete thyng—That hath thine herte in hir kepyng", which Englishes these lines of the original: "*Fai semblant k'a veoir te tarde—Cele qui a ton cuer en garde*".—Here the imperative *think long* clearly means: "make a show of longing for".

In Caxton the personal construction is fully developed. *Reynard the Fox* (Arber's Ed.) 61: "But he toke leue first of dame ermelyn his wyf and of his chyldren, and sayde *thynke not longe* I must goo to the court"; *Ibid.*, p. 99: "My wyf shal *thynke long* after me".—It is clear that in both these passages *to think long* means "to long (for a person's return)", a sense which flows naturally enough from the meaning of the impersonal verb: "it seems a long time"; if the time of a friend's absence seems long to us, this is only another way of expressing that we long for his return.

In the sense of "to long" we find *to think long* used in Scotland in the XVI century by Sir David Lindsay, *Satyre of the Thrie Estaitis* (E. E. T. S. No. 37) 443—4:

"Pas ȝe befoir, and say I am cummand,—And *thinks richt lang* to haif of him ane sicht".

In the following passage from the same author's *Squire Meldrum* (E. E. T. S. No. 47) 1014—5: "I lat ȝow wit, I *thocht not lang*,—*Thocht* I had taryit thair quhill none", *I thought not long* means: "the time did not seem long to me".

The following quotation is Scotch too; it is taken from the Scottish romance *Roswall and Lillian*, Edinburgh, 1663 (Englische Studien, XVI, 3) 415 ff.: So it befell upon a day—His father to his mother did say:—"I *think richt long* for to hear tell—Of my fair son, my dear Roswall.—I *think so long* I cannot sleep."—Here *to think long* = "to long". In this sense of "to long", *to think*

long is also found in Shakespeare in a passage which is regularly misunderstood by translators.

Romeo and Juliet, IV, 5, 41: "Have I *thought long* to see this morning's face,—And doth it give me such a sight as this?"—

Rape of Lucrece, 1359: "But *long she thinks* till he return again".

In the second of these passages *she thinks long* merely means "the time seems long to her", just as in the second quotation from Sir David Lindesay given above; but in the first *thought long* means "longed", a secondary sense, which has long been obsolete, and is very rare even in Elizabethan English. Kok, the Dutch prose translator of Shakespeare's works, has: "Zoo lang reeds heb ik naar het gelaat van dezen morgen verlangd". He evidently takes *long* to be an adverb, and forces upon *thought* the sense of "verlangd". The genesis of the phrase, as set forth higher up, shows *long* to be an adjective. Burgersdijk's metrical translation is less correct even: "*Hoopte ik zoo lang* dit morgenrood te zien,—En geeft het zulk een jammer mij te aanschouwen?"—The two lines ought to run: "Heb 'k daarom dan verlangd dit morgenrood te zien,—Dat 't zulk een schouwspel mij te zien moest geven?"

5. It deserves special remark that in all the modern phrases *to think good*, *to think fit*, *to think proper*, *to think light*, *to think best*, the words following *think* are adjectives, and are still felt as such, in accordance with the historical development of this class of phrases. In some cases where the origin of the phrase has become obscured we find constructions with *of* just as in *to think scorn of*. Thus we have *to think light of a thing*, *to think better of it* (= *zich bedenken*), *I don't think much of it*.

SCRIPTURAL PHRASES AND ALLUSIONS IN MODERN ENGLISH.

"The English Bible was popular, in the broadest sense, long before it was recognised as one of our noblest English classics. It has coloured the talk the household and the street, as well as moulded the language of scholars. It has been something more than "a well of English undefiled"; it has become a part of the spiritual atmosphere. We hear the echoes of its speech everywhere; and the music of its familiar phrases haunts all the fields and groves of our fine literature".

HENRY VAN DYKE,—
The Poetry of Tennyson, p. 224.

I.

No other modern language shows the influence of the Bible so clearly as the English.

Shakespeare's works come nearest to it in their contributions to the language of literature, but the common English version of the Scriptures has enriched the speech of every-day life to an extent that can hardly be overrated.

I intend in the following pages to illustrate from Modern English a number of phrases and figurative expressions that are directly or indirectly, and in some cases only remotely, referable to the Authorised Version.

Many, if not the majority, of these Scriptural phrases were no doubt incorporated in the language in the course of the seventeenth century, through the influence of Puritan and Independent preachers, who, in the struggle between King and Parliament, found in the Old Testament narratives about the wars between the Israelites and

the Philistines numberless parallels which they unhesitatingly applied to the circumstances of the time.

Cromwell's letters are full of Scriptural imagery and biblical phrases, many of which have become household words, and are as such freely used in daily life, without any reference to Scripture, expressed or understood:

On September 14, 1645, after giving an account of the storm of Bristol, Cromwell wrote to Speaker Lenthall: "Thus I have given you a true, but not a full account of this great business; wherein *he that runs may read*, That all this is none other than the work of God. He must be a very Atheist that doth not acknowledge it" (Carlyle's *Cromwell*, I, 231, T.). To denote intelligibility even to the most limited faculties, Cromwell here inverts the order of the chief words in a passage from the prophecy of *Habakkuk*, II, 2, where the Lord says to the prophet: "Write the vision, and make it plain upon tables, that *he may run that readeth it*".

The Protector uses the same form of words in a *Declaration* of 1650, in which he charges the Roman Catholic Prelates of Ireland with undue assumption of authority (Carlyle's *Cromwell*, II, 237, T.): "Only consider what the Master of these same Apostles said to them: 'So it shall not be amongst *you*. Whoever will be chief shall be servant of all'. For He himself came not to be ministered unto, but to minister. And by this *he that runs may read* of what tribe you are".

In our time the phrase has become common enough. Cowper, *Tirocinium*, 77: "But truths on which depends our main concern,—That 't is our shame and misery not to learn,—Shine by the side of every path we tread—With such a lustre, *he that runs may read*".—Tennyson, *The Flower*: "Read my little fable,—*He that runs may read*,—Most can raise the flowers now,—For all have got the seed."—The following quotations I take from Flügel (1891): Trollope, *Can you forgive her?* III, 251, T.: "The whole story was told so [in her outward garb] that *those who ran might read it*".—Annie Thomas, *On Guard*, I, 169, T.: "All the weakness of her character might be *read by those who ran*".

No text was more frequently insisted on by the zealots that condemned Charles the First to the block, than that terrible passage, sublime in its gloom and awful directness, I *Samuel* XV, 33: "And Samuel said, As thy sword hath made women childless, so shall thy mother be childless among women. And Samuel hewed

Agag in pieces before the Lord in Gilgal". And only the other day, *Punch*, July 1, 1893, 304^b, wrote in evident playful allusion to this sombre text: "The easeful power with which that inheritor of the traditions of the spacious times of Elizabeth [the Marquis of Salisbury] wields the Parliamentary broadsword, slicing a lemon held on the palm of Rosebery's unfaltering hand, or *hewing Mr. Gladstone in pieces before the Lords*".

With questionable taste in Vol. I for 1882 (Vol. 82), 280^a, *Punch* thus parodies one of the most eloquently sublime passages of the Old Testament: "Been away for a few days in places where Mr. Healy [the Irish Member] *ceases from troubling*, and Chief Secretary [for Irish affairs] *at rest*"; the verse thus put to 'ignoble use' being *Job* III, 17: "There the wicked cease from troubling; and there the weary be at rest".

Sectarian zeal was fond of designating the frail court beauties of Charles the Second's time as '*painted Jezebels*', with evident reference to II *Kings*, IX, 30: "And when Jehu was come to Jezreel, Jezebel heard of it; and she painted her face, and tired her head, and looked out at a window". And '*painted Jezebel*' is to this day a popular way of designating a brazen-faced, flaunting, abandoned woman.

By another Old Testament allusion a distinct class of females who "paint their faces and tire their heads and look out at windows" are styled '*Rahabs*', from the 'harlot' of Jericho who harboured Joshua's spies, and whose house and relations were accordingly spared at the subsequent sack of the town by the Israelites. She was enjoined by the spies to bind a line of 'scarlet thread' in the window by which she had let them down, when the king of Jericho was after them, as a token for the victorious Israelites to leave her house untouched. This 'scarlet thread' seems especially to have hit the popular fancy, and is now and then found alluded to in connexion with women of the Rahab class.

The reference to Scripture is direct in Cardinal Pole's speech to the Queen in Tennyson's *Queen Mary*, III, 2: "The *scarlet thread of Rahab* saved her life; and mine a little letting of the blood".

But it is remote in the following quotations from serious poems, in *Punch*, April 14, 1888, 170^a: "Through her *Rahab-thread* lips, stirred to pettish replies,—Breaks the gleam of white, tigerish teeth". —*Punch*, 1883, Vol. I (Vol. 84), 226^b: "Home to den in square or slum,—Low cursing through *red lips*, slink Babylon's *Rahab*

scum".—*Punch*, 1883, Vol. II (Vol. 85), 84^a: "Where the pale swell, hard hit, fills high again—To foil the *Rahab* eyes that glitter in his ken".

This is rather hard on Rahab, if we remember that in the *Epistle of James*, II, 25, it says: "Likewise also was not Rahab the harlot justified by works, when she had received the messengers, and had sent them out another way?"

The mighty Jehu, to receive whom Jezebel painted her face, also does duty in popular, even humorous metaphor. In allusion, namely to II *Kings* IX, 20: "The driving is like the driving of Jehu the son of Nimshi; for he driveth furiously", a coachman is popularly known as a *Jehu*. Richardson, *Clarissa Harlowe* I, 243, T., speaks of "their *Jehu*-driving", and in *Punch*, July 29, 1893, a contributor addressing an *ischwoschtschik* who had taken him about the Russian capital, says: "'Twas a lively morning, my hirsute *Jehu*,—In Petersburg once we together spent."—Comp. *Punch*, Aug. 19, 1893, 73^a: "Leech's 'Gallopingsnob' of a quarter of a century ago has been succeeded by that *Jehu* of the 'Bike', the Cycling Cad".

In 1866 Mr. Gladstone brought in a Parliamentary Reform Bill which was strongly opposed by a group of members of his own party, headed by Mr. Robert Lowe, afterwards Lord Sherbrooke. John Bright, who supported the bill, in one of his speeches in the House of Commons, likened the formation of the little band of Liberal malcontents to the doings of David in the cave of Adullam, of which we read in I *Samuel* XXII, 1, 2: "David therefore departed thence, and escaped to the cave Adullam... And every one that was in distress, and every one that was in debt, and every one that was discontented, gathered themselves unto him; and he became a captain over them". "The allusion", says Justin McCarthy in his *Short History of Our Own Times*, II, 98 (T.), "told upon the house with instant effect, for many had suspected, and some had said that if Mr. Lowe had been more carefully conciliated by the Prime Minister at the time of his Government's formation, there might have been no such acrimonious opposition to the bill. The little third party were at once christened the *Adullamites*, and the name still survives, and is likely long to survive its old political history".

Hence, also, the political slang term "cave", for "the secession of a small body of politicians from their party on some special question", and for "the malcontent body so seceding" (N. Engl.

Dict.). The authority last named quotes from *The Standard* newspaper, March 30, 1887: "There are rumours of an Anti-coercion *Cave* in the conservative ranks"; and from a letter of Sir William Harcourt's in *The Daily News*, Oct. 21, 1887, '1: "They (the Dissident Liberals) are a *cave*, as it used to be called, and the danger of a cave was long ago pointed out, that all the footsteps led into the cave, and none out of it".—Compare *Academy*, July 1, 1893, 5: "Disraeli very happily called Lowe's great anti-reform speeches the work of an inspired schoolboy; and there always was a certain boyish freshness about the hero of the *Cave*".

If the text in which we are told that Samuel hewed Agag in pieces, was often cited in justification of the execution of Charles I, wholesale confiscations of Royalist property were defended by an appeal to *Exodus* III, 2: "But every woman shall borrow of her neighbour, and of her that sojourneth in her house, jewels of silver, and jewels of gold, and raiment; and ye shall put them upon your sons, and upon your daughters; and ye shall spoil the Egyptians".

This last phrase 'spoiling the Egyptians', for 'depriving unbelievers of their property' has become proverbial, and has given rise to many playful applications during the troubled times which Egypt has been going through in our days.

Walter Scott, putting the phraseology of Puritan Sequestrators into the mouth of Friar Tuck, makes that worthy say to Prior Aymer of Jorvaulx (*Ivanhoe*, ch. XXXIII): "I say, that easing a world of such misproud priests as thou art, of their jewels and their gimcracks, is a lawful *spoiling of the Egyptians*".

At the time when an English commissioner was sent to Egypt to reduce the Khedive's finances to something like order, and at the same time protect the interests of the English holders of Egyptian bonds, *Punch* (1878, Vol. II, 107") referred to the situation as follows: "The Khedive has given up his revenues. Mr. Rivers Wilson has been 'spoiling the Egyptians' to some purpose—I beg his pardon, I should have said 'improving the Egyptians', as they've been going up wonderfully within the last fortnight".—Compare *Punch*, 1860, Vol. II (Vol. 39), 23: "One would like to know what *Egyptians* our Hebrew thought were *to have been spoiled* for his benefit".—*Punch*, 1879, Vol. I (Vol. 76), 133: "The Khedive's Little Game.—Spoiling the Egyptians."

In the last quotation 'little game' is a slang phrase for 'a feint,

a crafty scheme; a wily proceeding, harmless enough seemingly, but open to suspicion'. Compare *Punch*, 1863, Vol. I (Vol. 44), 230^a: "When Protestant Clergymen make a Mass or Mess of the English Church Service, their *little game* may be regarded as profane and blasphemous".—*Judy*, Jan. 4, 1888, 10^a: "Invite from my wine-merchant, to whom I owe a considerable sum of money. What's his *little game*? I should like to go, for his dinners are simply immense; but there's some jolly artful fake on".—*Punch*, Febr. 9, 1889, 62^a [Jonathan to Bismarck *in re* Samoa]: "What's your *little game* to-day?"—*Punch*, April 20, 1889, 181^a: "The G. O. M.'s hiding a card up his sleeve ¹⁾);—And what his *little game* is, he'll let us perceive,—And he'll pip ²⁾ the whole lot of 'em, so I believe".—*Punch*, 1878, Vol. I (Vol. 74), 93^b: "Where he tries to detect.... what, to put it slangily but expressively, 'may be their *little game*'".

It would seem that 'What's your little game?' is originally thieves' or pickpockets' slang for 'What are you going to do? What *lay* are you up to?'

¹⁾ *To have a thing up one's sleeve* is a familiar phrase for 'to have a thing in secret readiness in case it should be wanted', 'to have it *in petto*'. It is specifically used 1) of card-sharpers; e. g. *Punch*, 1880, Vol. II (Vol. 79), 270^a: "Poor, downtrodden, unsophisticated child of nature, he was discovered with two or three kings *up his sleeve*"; *Punch*, 1876, Vol. I, 18^a: "Sharpus, the Detective, suddenly seized the Cheetah by the throat, shook his *sleeve*, and out came King, Queen and Knave, as neat as ninepence"; 2) *without* the notion of wilful deception; e. g. *Review of Reviews*, April 15, 1893, 358^a: "Mr. Gladstone, on principle, kept the Home Rule Bill *up his sleeve* until the last moment"; Trollope, *Warden*, 205: "The bishop brought forward another plan, which he had *in his sleeve*"; 3) of deception in general, probably in allusion to a conjuror's tricks; e. g. *Punch*, April 24, 1886, 196^b: "Observe!—nothing *up my sleeves*"; *Judy*, April 6, 1887, 166^a: "Billiam Secundus smiled a smile as who shall say, 'he's got a *bit up his sleeve*,' I think"; *Punch*, 1883, Vol. I (Vol. 84), 93^b: "While adopting an air of reckless candour, they have still 'got a *little bit up their sleeve*', and are uncommonly suspicious of even their dearest and most intimate friends"; 4) in racing parlance, *to win with a bit up one's sleeve* means 'to win easily, with a good deal to spare'; e. g. *Punch*, 1878, Vol. II (Vol. 75), 29^a: "He made for the winning-post, and won '*with a good bit up his sleeve*', as we Turfites say"; *Punch*, June 30, 1888, 303^a: "What is the meaning of '*winning with a little bit up his sleeve*?'" *Punch*, May 2, 1885, 214^a: "(I) thought the crib would be easy, with kudos, to win.—*Win*? Why it's all loss, always gravelled and stuck,—And as for '*a bit up my sleeve*',—no such luck!"

²⁾ *To pip*, 'to blackball' (Encycl. Dict.). Huth, *Life of Buckle*, I, 252: "If Buckle were *pipped*, they would do the same to every clergyman".

The colloquial phrase *to the bitter end*, 'to the last or direst extremity; to death itself' (*N. Engl. Dict.*) is by Dr. Murray somewhat hesitatingly ("the history is doubtful") referred to the nautical term *bitter*. In sea phraseology the *bitter-end* (cf. 'rope's end') is the part of the cable abaft the bitts. The *N. E. D.* quotes from Smyth, *Sailor's Word-book*, 103: "When a chain or rope is paid out to the *bitter-end*, no more remains to be let go"; and adds: "hence, perhaps, *bitter-end*".

To me it seems more likely that in the phrase *to the bitter end* we have another instance of familiar language based on such biblical phraseology as we find in *Proverbs*, V, 4: "But her *end* is *bitter* as wormwood, sharp as a two-edged sword"; *Amos*, VIII, 10: "And I will make it as the mourning of an only son, and the *end* thereof as a *bitter day*"; II *Samuel* II, 26: "Knowest thou not that it will be *bitterness* in the latter *end*?"

I subjoin a few quotations for the familiar use of 'to the bitter end', also in a less serious sense than the one given in the *N. E. D.*, which, besides, does not give any quotations from literature.

Punch, Jan. 10, 1885, 22^a: "If the idea were carried out thoroughly '*to the bitter end*', the result would be far from pleasant".—*Belgravia*, January 1887, 304: "He'll believe *to the bitter end* that you did it on purpose".—*Punch*, 1870, Vol. I, 168^a: "Come forward with your money, your Commons (= open spaces) to defend,—Stout Wandsworthites and Claphamites—and *fight to the bitter end!*" —*Punch*, 1875, Vol. I, 185^a: "My dear, are we going to stay *to the 'bitter end'*?" [at a concert, after the Adagio].—*Punch*, 1876, Vol. I, 176^b: "He would have considered it to be his duty to fight the battle out *to the bitter end*".

Hoppe, in the second edition of his *Supplement-Lexikon*, quotes from Archibald Forbes: "The French seemed determined on fighting it out on this same Læ Bourget even *to the bitter end*"; and Dr. Murray exemplifies the use of *to the bitter end* by a sentence of his own: "If he refuse to come to terms, we will fight it out *to the bitter end*".

In none of the modern quotations I have just adduced, is there the slightest indication of the phrase being felt as one of nautical origin. The substratum would rather seem to be of a military nature, since in four of my quotations we find "fight (it out) *to the bitter end*". Just as in other instances already treated, it seems very probable that here, too, we have a piece of Puritan phraseology introduced at the time of the Commonwealth.

II.

How remote, in the case of certain familiar phrases, the connexion with the language of the Bible sometimes is, how complete the severance of the popular expression from the Scriptural root out of which it has sprung, may be seen from a passage in *Stave I* of Dickens's *Christmas Carol*, a passage which I have not found satisfactorily commented on in any of the numerous German annotated editions, but which becomes perfectly clear, only by tracing the metaphor on which it is based, to its biblical origin.

"Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner!"

One of the latest German commentators of the *Christmas Carol*, Dr. Tanger (Tauchnitz' *Students' Series*), contends that "a tight-fisted hand at the grindstone" denotes "einen geizigen Geschäftsmann".

Baumann, *Londinismen*, s. v. *grindstone*, translates "we were kept with our noses to the grindstone" by "wir mussten ohne Unterbrechung arbeiten". This rendering does not bring out the real sense of the English phrase, and *grindstone* does not stand metaphorically for "ermüdende, erschöpfende Arbeit".

The truth is, that, in the passage in question, Scrooge is not characterized as "ein geiziger Geschäftsmann, der sich mit erschöpfender, ermüdender Arbeit befasst", but what Dickens wants to impress on his readers, also by the heaping of epithets in the words immediately following, is, that Scrooge was "an extortionate driver of hard bargains". The epithet *tight-fisted* refers to Scrooge's firm grip of the handle of the grindstone, and, so far as I know, does not mean "geizig", a notion for which in English we have "*close-fisted*", the opposite of *open-handed* (see *N. E. D.* i. v.).

The question now before us is, What has the *grindstone* to do with the driving of hard bargains, the fleecing of poor victims?

In Macaulay's *Speeches*, I, 420 (*T.*), as quoted in Prof. R. Thum's edition of *Lord Clive* (Tauchnitz' *Students' Series*) there occurs this passage: "When the rich did not *grind the faces* of the poor". *The Literary World*, Febr. 26, 1892, 197^a has: "The industrious millionaire makes his money, not by *grinding the faces of the poor*, but by affording to the poor the best possible market for their labour".

These passages can be understood only by a reference to *Isaiah*, III, 14, 15:

"The Lord will enter into judgment with the ancients of his people and the princes thereof: for ye have eaten up the vineyard: the spoil of the poor is in your houses. What mean ye that ye beat my people to pieces, and *grind the faces of the poor*? saith the Lord God of hosts".—Luther: "Warum zertretet ihr mein Volk, und zerschlaget die Person der Elenden?"—Dutch *Statenvvertaling*: "de aangezichten der armen vermaalt".

The context clearly shows that there is question here of the insolent great ones of the earth cruelly fleecing the poor. The use of *face* for 'person' is a Hebraism, which we also find in *Genesis* XIX, 21, where the *Author. Vers.* has: "I have accepted thee concerning this thing also", but where the translators observe in the margin, that for "thee", the Hebrew has 'thy face'.

The verb *to grind*, originally meaning 'to reduce to powder by friction', and thence, 'to sharpen by friction', occurs in these senses only, in Anglo-Saxon and Middle English. But in early Modern English we find it used in the sense of 'to afflict cruelly': Shakesp. *Tempest*, IV, 259: "*grind* their joints with dry convulsions"; and from the seventeenth century downward *to grind*, besides retaining its original sense, has been frequently employed to denote the cruel oppressions and exactions to which the poor and defenceless are exposed at the hands of the remorseless rich and powerful. Milton, as quoted by Webster, uses it of extortionate judges: "They undid nothing in the state but irregular and *grinding* courts." Dryden, *Hind and Panther*, III, 646: "No gainful office gives him the pretence—To *grind* the subject, or defraud the prince".—Goldsmith, in an eloquent passage of *The Traveller*, has: "Laws *grind* the poor, and rich men rule the law" (l. 386); and with Macaulay the use of *to grind* in this sense is quite common: "He could not bear to see them *ground to the dust* by oppressions which yielded him no profit" (*Lord Clive*, p. 67, T.); "The people were *ground to the dust* by the oppressor" (*Speeches*, I, 170); "The ignorant and helpless peasant was cruelly *ground* between one class and another" (*Hist. of Engl.*, VIII, 90); "The Plebeians were *ground down to the dust* by partial and barbarous legislation touching pecuniary contracts" (*Lays of Anc. Rome*; preface to *Virginia*, 147).—Compare Mark Twain, *Innocents Abroad*, II, 116:

"The Syrians are very poor, and yet they are *ground down* by a system of taxation that would drive any other nation frantic".

To me it is beyond doubt that this use of *to grind* for 'to oppress cruelly, to fleece', originates in the passage from *Isaiah* which I have quoted. The word 'faces' was dropped, because it was not clear in connexion with 'to grind', and 'to grind the poor' became part and parcel of literary English.

But, curiously enough, the popular imagination also took hold of the biblical phrase we are discussing, and managed to infuse some kind of meaning into what was apparently unintelligible. The phrase 'to grind the faces of the poor' was grotesquely amplified to 'to put the noses of the poor to the grindstone', and accordingly the Dictionaries explain s. v. *grindstone*: "*To hold a man's nose to the grindstone*, to oppress him, to keep him in a condition of servitude; to harass him, to treat him harshly"; Hoppe: "*hart, niederträchtig behandeln*"; Lucas, i. v. *grindstone*, has: "*to be a sharp hand at the grindstone*, im höchsten Grade unbarmherzig sein"; Flügel (1891) i. v. *nose*: "*to have one's nose on the grindstone*, gequält und gedrückt sein"; Stormonth, i. v. *nose*: "*to have one's nose to the grindstone*, to be oppressed, as by exactions"; Davies, *Supplementary Glossary*, i. v. *nose*: "*to hold a man's nose to the grindstone*, to be hard on him, to triumph over him."

My earliest reference for the phrase 'to hold a person's nose to the grindstone' is Heywood's *Proverbs* (1546) (see Kington Oliphant, *The New English*, I, 503, and Carew Hazlitt, *English Proverbs*, p. 435). Next in point of time comes a quotation from Aylmer, *Harborough*, etc. (1559), given in Davies, *Supplem. Gloss*, i. v. *nose*. The *Encycl. Dictionary* i. v. *grindstone* cites from North's *Plutarch* (1579), p. 24: "They might be ashamed for lack of courage to suffer the Lacedæmonians *to hold their noses to the grindstone*". Davies, l. c. quotes from Gauden, *Tears of the Church*, p. 321 (1659): "Covetous hands and sacrilegious hearts *hold the nose* of Religion so long *to the grindstone* of their Reformations, till they have utterly defaced the Justice and Charity, the Order and Beauty of Christian Religion". On p. 403 of John Ashton's *Humour, Wit and Satire of the XVII century*, there is a reproduction of a caricature, dated 14 July 1651, graphically representing "The Scots *holding their young Kinges* (Charles Stuart, afterwards Charles II) *nose to the grindstone*".

And the phrase is by no means obsolete. George Eliot writes,

Daniel Deronda, II, 292 (T.): "What does that mean—*putting my nose to the grindstone?*"—"It means that you are to bear being hurt without making a noise", said Mordecai.—Dickens has it repeatedly in the sense of 'to extort money from a person by putting on the screw; to levy blackmail': *Our Mut. Friend*, IV, 229, T.: "Of late, the *grindstone* did undoubtedly appear to have been whirling at his [Wegg's] own *nose* rather than Boffin's, but Boffin's *nose was now to be sharpened fine*"; and on p. 234 Boffin's amiable guide through the mazes of the Decline and Fall of the Roman Empire asks his seeming confederate: "Would then to-morrow suit you, partner, for finally *bringing Boffin's nose to the grindstone?*"

It seems plain enough, after this, that in the passage from the *Christmas Carol* in which Scrooge is described as "a tight-fisted hand at the grindstone", we have an allusive reference to the metaphorical use of the grindstone for extorting money from poor victims in the way of business.

Here is another instance of a disguised biblical allusion that must be utterly unintelligible to those who are not, like English people, accustomed to hear Scriptural phrases and metaphors used in connexion with the concerns of every-day life.

Punch, 1882, Vol. I (Vol. 82), 39: "Ah!" said Mrs. Ramsbotham, shaking her head over the 'good old times',—"you may write 'Knickerbocker' over them, for their glory is departed."

The "Mrs. Ramsbotham" who is here introduced, and who usually figures in *Punch's* columns as "Mrs. R.", is a fictitious personage, originally a creation of Theodore Hook, a fashionable novelist and journalist of the first half of the present century. "Mrs. Ramsbottom" was the pseudonym under which Hook wrote witty and satirical letters in the *John Bull* newspaper, which he had founded in 1820. The Ramsbottom letters began to appear in 1829, and were distinguished by the same grotesquely bad spelling, ludicrous Malapropisms, and absurd misnomers that also characterize "Mrs. R.'s" occasional utterances in *Punch*. The public of the day seems to have enjoyed the Ramsbottom letters greatly. In Thackeray's *Great Hoggarty Diamond* (1838) Sam Titmarsh says: "It (a copy of the *John Bull*) had one of the Ramsbottom letters in it, I remember, which Gus and I read on Sunday at breakfast, and we nearly killed ourselves with laughing".

This Mrs. Rambottom or Ramsbotham, whose literary pedigree can be traced to Sheridan's *Mrs. Malaprop*, and Smollett's *Mrs. Winifred Jenkins* in *Humphrey Clinker*, is great in amusing puns and other verbal witticisms, without herself being aware of it. Thus, in her hap-hazard, blundering way, in the passage from *Punch* which I have quoted, she substitutes 'Knickerbocker' for the biblical name *Ichabod*, which she must often have heard used in connexion with 'departed glory'.

The reference in such cases is to I *Samuel*, IV, 21: "And she named the child Ichabod, saying, The glory is departed from Israel".

Now, it is not a little remarkable that this obscure Hebrew name of the son of Phinehas, which occurs twice only in the Old Testament, should have become a household word to describe things that "have been".

Punch often puts the name into the mouth of the illiterate, who corrupt it to *Ikybod*: *Punch*, 1883, Vol. II (Vol. 85), 210^a: "It's writ up our *Ikybod*,—so say some folks"; *Punch*, May 14, 1892, 234^b: "I fear it's all *Ikybod* now with our G(rand) O(ld) M(an)'s glory".—*Punch*, 1879, Vol. II. (Vol. 77), 169^b: "*Ichabod*? Bosh! A smart man scorns such trash;—It's merely a matter of health and hard cash" (*viz.* whether 'Life is worth living').—*Punch*, 1874, Vol. II, 9^b: "The decision of the Law Lords is actually in accordance with Common Sense! Let '*Ichabod*' be written over the door of Westminster Hall!"—*Punch*, June 2, 1888, 262^b: "*Ichabod, Ichabod!*—To Emin he's departed.—Does he (Mr. Stanley) travel up the Congo?" etc.—*Punch*, May 26, 1888, 246^a: "Yes; there's a voice that cries—*Ichabod!* Complaints arise—Doubting her destinies,—Complaints of the Parties!"

Nor is this a solitary instance of an obscure Hebrew name having caught the popular imagination.

In *Genesis* XLIX, 14, 15, Jacob is made to say of one of his sons: "Issachar is a strong ass couching down between two burdens: and he saw that rest was good, and the land that it was pleasant; and bowed his shoulder to bear, and became a servant unto tribute".

In reference to this passage the name *Issachar* is often found used to designate either the ass himself, or the meek drudge that stolidly submits to his exacting taskmaster; and this often in passages where any biblical colouring is out of the question ¹⁾.

¹⁾ Curiously enough, the corresponding passage in the Dutch Bible: "Issaschar is een sterk gebeende ezel, nederliggende tusschen twee pakken", has given rise to the popular phrase: "Hij zit bij de pakken neer" = he has given it up as a bad job.

Punch, 1884, Vol. I (Vol. 86), 124^b: "If he does not, he will prove himself a more patient and thick-hided *Issachar* than Mr. Punch credits him with being".—*Punch*, 1880, Vol. I (Vol. 78), 229^b: "Long-suffering *Issachars* are sweetly suited—To sharpen jest's keen tooth on".—*Funch*, Febr. 2, 1889, 51^a: "The plodding *Issachars*, each an ass,—Born to grind in the mills of Class".—*Punch*, Febr. 18, 1893, 74^a: "Long-patient *Issachar*, o'erladen muncher—Of heaps of 'vacant chaff well-meant for grain'".

In the jubilant song of Deborah over the avenging of Israel and the downfall of her enemies, *Judges*, V, 20 has: "The stars in their courses fought against Sisera"; and from this passage Sisera has become a typical designation for the man who takes up arms against fate, and is bound to perish in the attempt, while "the stars in their courses" often stand metaphorically for the adverse powers that oppose a man's success.

Academy, January 23, 1892, 79^b: "*The stars in their courses fought for St. Jerome, and they fought against Dean Burgon*, though he was fighting the same battle".—*Punch*, 1884, Vol. II (Vol. 87), 222^b: "*The stars in their calm courses* may be confidently trusted—*To fight against this Lucifer until his rule is 'busted'*".—*Literary World*, June 2, 1893, 501^a: "Affection, memory, the bias of household intimates, all *fight in their separate courses* against the writer who would make a big book from his various smaller ones".

In *Genesis* XXIV, 60 we are told that Rebekah's mother and brother, on taking leave of her, "blessed Rebekah, and said unto her, Thou art our sister, be thou the mother of thousands of millions, and let thy seed possess the gate of those which hate them".

With the concluding part of this text for their motto, bands of fanatical rioters made raids upon the toll-gates in Wales in the spring and summer of 1843. They called themselves *Rebeccaïtes*, and the movement is known as the Rebecca or Becca riots. *Punch*, 1881, Vol. I (Vol. 80), 287^a: "The rough and less legal proceedings of the Welsh *Rebeccaïtes*".—*Punch*, 1880, Vol. II (Vol. 79), 233^b: "*The Rebecca Rioters*, published by Macmillan, is well worth reading. The Rioters went for all the barriers in their neighbourhood, and ultimately, as it was a real grievance, the obnoxious obstructions were legally abolished".—*Punch*, March 29, 1890, 148^b: "Having discovered from one of these [mild young men] that he imagines the *Rebecca Riots* to be an incident of Old Testament history, and has no definite views upon the currency question".

The similarity of the names has often caused a certain section of unoffending teetotallers to be confounded with these Welsh destroyers of turnpikes. I mean the Independent Order of *Rechabites*, founded in 1835. The Rechabite pledge is extremely stringent and far-reaching, but the number of the members of the Order is steadily increasing, and at the Jubilee Meeting at Exeter in 1885 was stated to be over 59,000. They call their lodges "tents", in allusion to *Jeremiah XXXV*, 7: "Neither shall ye build house, nor sow seed, nor plant vineyard, nor have any; but all your days ye shall dwell in tents; that ye may live many days in the land where ye be strangers".

As a half-humorous designation for a total abstainer or water-drinker, the term *Rechabite* had long been in use, before the Order assumed the name officially. The Scriptural allusion is to *Jeremiah XXXV*, 5—6: "And I set before the sons of the house of the Rechabites pots full of wine, and cups, and I said unto them, Drink ye wine. But they said, We will drink no wine; for Jonadab the son of Rechab our father commanded us saying, Ye shall drink no wine, neither ye nor your sons for ever".

Matthew Prior (1664—1721), in a narrative poem entitled *The Wandering Pilgrim*, has the lines: "A *Rechabite* poor Will must live,—And drink of Adam's ale": and Charles Lamb, in a letter to Thomas Manning, dated March 28, 1809 (*Letters of Ch. Lamb*, ed. Ainger, I, 250), speaking of a pump in Hare Court, Inner Temple, says: "I was born near it, and used to drink at that pump, when I was a *Rechabite* of six years old". It would have been better for Charles Lamb, if he had kept up the habit in later years.

The curse upon the house of Jeroboam, given in *I Kings XIV*, 10: "I will bring evil upon the house of Jeroboam; and will cut off from Jeroboam him that pisseth against the wall", has given rise to a grotesque use of the name of this wicked king of Israel. Most likely some jovial eighteenth century chaplain in his cups absurdly took the second part of the above quotation as a quasi-authority for designating a chamber utensil by the name of *Jeroboam*, and hence, according to the *Slang Dictionary*, we find the word, or its abbreviated form *jerry*, used in this sense by Dean Swift.

In authors of the eighteenth century, and in the familiar speech of our days, a *jeroboam* is a large drinking-vessel, or bottle for holding liquor, a sense evidently grafted on the one just mentioned.

Walter Scott, in *The Black Dwarf*, 102 (T.), mentions "a brandy *jeroboam*", and in *Punch*, 1881, Vol. I (Vol. 80), p. 249^b I find the following extract from *Punch's* "Comic Grammar": "Positive: Bottle; Comparative: Magnum; Superlative: *Jeroboam*".

III.

There are in modern English a great number of figurative expressions, many of them involving metaphors distinctly Hebrew, directly traceable to the *Author. Version*, and conventionally employed in a half-humorous way, without any reference to their Scriptural origin, even in the most every-day English.

In the *Book of Numbers*, chapters XXIII and XXIV, where the story of Balaam and Balak is narrated, the prophet's words to the king of Moab, which he spoke by the command of the Lord, are six or seven times introduced by the phrase: "And *he took up his parable* and said" (XXIII, 7, 18; XXIV, 3, 15, 20, 21, 23). The "Statenvertaling" has: "En hij hief zijne spreuk op", and the original Hebrew seems to imply that Balaam is assumed to speak under the divine afflatus.

The frequent recurrence of the expression in this part of the Old Testament seems to have stamped it into a standing phrase, and it is curious to observe how often it is used in contemporary English as a half-humorous equivalent for "to begin to speak in one's turn".

Punch, 1863, Vol. II (Vol. 45), 49^b: "Barford *takes up his parable*, on Bakewell and 'shear 'em fair'".—*Athenaeum*, Dec. 26, 1891, 855^a: "The headmaster of Clifton *takes up his parable* on the "Teaching of English Literature".—*Judy*, Febr. 19, 1890, 93^a: "All Mr. Gladstone's followers *take up that parable*. Every one of his candidates makes specious promises to the elector, which are dangled before his eyes till the day of the poll, and afterwards forgotten".—*Review of Reviews*, Febr. 1892, 179^b: "Mr. H. C. Bourne, in *Macmillan* for February, *lifts up his parable* against State Pensions" ¹⁾.—*Punch*, 1878, Vol. II, 59^b: "Mr. Holms *took up his parable* lustily against the Turks".—*Judy*, May 22, 1889, 242^b:

¹⁾ In this passage Mr. Stend, the editor of the *Rev. of Rev.*, is 'blending' two biblical phrases, 'to take up one's parable' and 'to lift up one's voice' (*Genesis*, XXI, 16; *Job*, XXXVIII, 34, etc.).

"Here the poet himself *took up his parable*".—*Cornhill Mag.*, July 1886, 111: "Dr. Johnson (a parrot) was the first to speak. Then Joey (another parrot) *took up his parable*, and far outstripped his teacher in the art of speaking".—*All the Year Round*, June, 1886, 371^b: "No social reformer has yet arisen to counsel and urge the ruling powers to provide amusement, in addition to food, clothing, shelter, and education for those who cannot, or will not, make an effort to provide it for themselves; but when he does *take up his parable*—and he will, sure enough, some day—he will at least have an easy task in showing that the loafer of the London streets cannot be a very difficult person to amuse".—*Cornhill Mag.*, April 1884, 433: "Tozer (the schoolmaster), then bringing the severest powers of his eye to bear on the miserable youngsters, and carelessly throwing open the cupboard by his side, wherein reposed a fresh and maiden cane, would *take up his parable* precisely in these words".

The name of the prophet who was sent to curse and remained to bless, is in journalistic slang used to denote "trumpery paragraphs concerning the sea-serpent, rains of frogs, gigantic gooseberries, two-headed calves, etc., reserved to fill up the columns of a newspaper or magazine", and the *balaam-box* is the receptacle for such matter. Sometimes *balaam-basket* is used as a synonym of waste-paper basket, as for instance in Fitzedward Hall's *Modern English*, 17: "(It) would have been consigned by the editor to his *balaam-basket*".

The allusion must be either to *Numbers XXII*, 28: "And the Lord opened the mouth of the ass, and she said unto Balaam, What have I done unto thee?", with a side-glance at the asinine character of the stop-gap matter thus designated: or to the *Epistle of Jude*, 11: "They ran greedily after the error of Balaam for reward", with a playful reference to the sore straits to which newspaper editors are often put in providing the necessary "copy" at the shortest notice.

In Chapter XIX of the book that is called after his name, Job says in v. 20: "My bone cleaveth to my skin and to my flesh, and *I am escaped with the skin of my teeth*". The original Hebrew seems far from clear here, the usually accepted interpretation being, that the taint of leprosy had attacked the whole of the sufferer's body, and left only the *gums* intact.

But the popular fancy took hold of the italicised phrase, in which it seems to have seen a kind of picturesque strengthening of the

expression 'to come off with a whole *skin*', 'to save one's *skin*', and (to escape) *with the skin of one's teeth* has become a household phrase to denote a hairbreadth escape, a 'near shave', a 'toss-up', etc. The phrase is by no means rare in colloquial usage, but is not noticed in any dictionary I know of.

Letters of Jane Austen, ed. by Lord Brabourne, I, 37: "And, says the story, saved himself '*by the skin of his teeth*' from the shark".—*Punch*, July 22, 1893, 34^b: "Mr. Gladstone saved *by skin of the teeth* and majority of fourteen".—*Review of Reviews*, July 1892, 4^a: "Mr. Gladstone will only win, if he wins at all, *by the skin of his teeth*".—*The World* weekly paper, June 30, 1886: "He only pulled through by a solitary ball—'*by the skin of his teeth*', as a racing wag remarked, when the result of the ballot was made known".—Mark Twain, *Roughing It*, ch. 7, p. 55: "I made up my mind that if this man was not a liar, he only missed it *by the skin of his teeth*".—*The Bat* newspaper, July 20, 1886: "Of the four naval officers who figured as Gladstonian candidates, two are thrown out, Captains the Hon. T. Brand and Verney, while two get in *by the skin of their teeth*".—*Vanity Fair*, Sept. 8, 1887: "Surrey heads the list, not with 'an immeasurably better record than any of the Northerners', as *The Daily Telegraph* says, but *by the skin of their teeth*".—*Punch*, 1877, Vol. II (Vol. 73), 273^a: "Your Quiet Observer has sometimes heard of poor sailors, saved *by the skin of their teeth*, being 'washed ashore'".—*Judy*, Nov. 30, 1887, 263^a: "All the artistes as plays the pirates in *The Black Band of Death* have been genuine robbers, and just 'scaped the gallus *by the skin of their teeth*—there ain't one on 'em as ain't done time".¹⁾—*Punch*, Aug. 20, 1887, 77^b: "We Private Banks are saved *by our teeth's skin*".

Punch (1881, Vol. I, 24^a), speaking of the female attendants at theatres who sell programmes, take charge of wraps, open the box-doors, etc., says: "With outstretched hands and hungry looks, these beribboned *daughters of the Horseleech* are round you". And on p. 145^b of Vol. 38 (1860, Vol. I), the same facetious authority notes that "the doctors are now showing how well they deserve this name [of '*leeches*'] by raising a general cry of 'Give, give!'"

These passages, which may well puzzle a good many readers less Scripture-perfect than the average educated Englishman, presuppose

¹⁾ *To do time*, to 'do' one's term of imprisonment; "*zijn tijd uitzitten*".

a familiar acquaintance with a verse in *Proverbs* XXX, 15: "The horseleech [*Hæmopis vorax*, bloodsucker] hath two daughters, crying, Give, give".—The horseleech—*leech* is an obsolete spelling—is, on the strength of this passage, often made use of in literary and colloquial English as the emblem of insatiable cupidity or voracity. The use of the word "daughters" in the text is a Hebrew metaphor to express that which proceeds from, or is connected with something else, just as in "sons of wrath", "a child of death", "sons of thunder", etc. In *Genesis* XLIX, 22: "Joseph is a fruitful bough, even a fruitful bough by a well; whose branches run over the wall", the Hebrew has *daughters* instead of the "branches" of the *Auth. Version*; and in *Ecclesiastes*, XII, 4, singing women, or, according to other exegetists, the lungs and other organs of singing, are styled "the *daughters* of music".

I subjoin some more references and allusions from contemporary literature to the emblematic horseleech and his daughters: *Punch*, Dec. 12, 1891, 281^b: "Give, give!" was, truly, the cry of *the daughters of the horseleech*".—*Punch*, July 28, 1888, 42: "In the name of the Sisters of the Leech (*scil.* John Leech, the artist, who had so long been on the staff of *Punch*, and whose sisters were in straitened circumstances at the time), *we cry 'Give! give!'* and we are assured of a hearty response".—*Punch*, 1873, Vol. I, 188^b: "The fruits of all those loud appeals, and brazen iteration,—More to the craving *horse-leech*, than the silent sufferer go."—*Punch*, 1871, Vol. I, 146^b: "A widow with daughters to wed.—*Horse-leeches*, still crying for more."—G. A. Sala, *Twice round the Clock*, 45: "The most distant counties have poured the fatness of their lands at the feet of the Queen-city; but she, *like the daughter of the horseleech, still cryeth: Give, give!* and, like Oliver Twist, asks for more."—Tennyson, *The Golden Year*: "The feverous days,—That, setting the *how much* before the *how*,—*Cry, like the daughters of the horseleech, 'Give,—Cram us with all'*".

At the close of the parable of the Unjust Steward (*Luke*, XVI) we read in v. 8: "And the lord (the rich man of v. 1) commended the unjust steward, because he had done wisely: for the children of this world are *in their generation wiser* than the children of light".—The Dutch "Synodale Vertaling" of 1866 has: "want de kinderen dezer wereld zijn verstandiger omtrent hun geslacht dan de kinderen des lichts".

Now, whatever may be the exact sense of the Greek words which

in the *Auth. Version* are rendered "wiser in their generation", there can be no doubt that, by the average English bible-reader, "wiser in their generation" is understood to mean 'wiser, or more cautious, after the fashion of the world; more worldly-wise, especially as regards feathering one's nest, or providing for a rainy day'; and that there is always an undercurrent of sarcasm or irony about the use of the phrase.

The reference to Scripture is more direct in South, *Sermons* (1744), IX, 78: "No, the atheist is too *wise in his generation* to make remonstrances and declarations of what he thinks" (D.).

The colloquial usage of the phrase is exemplified in Thackeray, *Virginians*, III, 110, T.: "People in the little world, as I have been told, quarrel and fight, and go on abusing each other, and are not reconciled for ever so long. But people in the great world are surely *wiser in their generation*".—Compare G. Saintsbury, *Dryden*, p. 10, in John Morley's *English Men of Letters*: "Sir John Dryden is said, though a fanatical Puritan, to have been a man of no very strong intellect, and he certainly did not feather his nest in the way which was open to any defender of the people. Sir Gilbert Pickering, who in consequence of the intermarriages before alluded to was doubly Dryden's cousin, was *wiser in his generation*. He was one of the few members of the Long Parliament who judiciously attached themselves to the fortunes of Cromwell, and was plentifully rewarded with fines, booty, places, and honours, by the Protector".

The well-known phrase *to wash one's hands of a thing*, 'to decline all further responsibility for it, to refuse to have anything more to do with it', is of course based on the symbolical act of Pilate, narrated in *Matthew XXVII*, 24: "When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person: see ye to it". Among the Jews the act of washing one's hands, when a man was found slain, and the murderer was unknown, was a solemn protestation of innocence of the crime. See *Deuteronomy*, XXI, 6, 7: "And all the elders of that city, that are next unto the slain man, shall wash their hands over the heifer that is beheaded in the valley: And they shall answer and say, Our hands have not shed this blood, neither have our eyes seen it"; *Psalms* XXVI, 6: "I will wash mine hands in innocency".

The use of the phrase 'to wash one's hands of' in the metaphor-

ical sense above given, is exceedingly common in modern English, so common indeed, that there is a passage in Dickens's works, in which the author, when putting it into the mouth of one of his characters, makes the speaker expressly add, that he intends the phrase to be taken in its literal, not in its figurative sense. The passage, to which Flügel has drawn attention in his *Dictionary*, is in *Our Mutual Friend*, III, 185 (T.). Eugene Wrayburn has conducted a ragged, drunken visitor downstairs, holding him by the collar, at arm's length; and when he has got back to his friend Mortimer Lightwood, he says: "I'll wash my hands of Mr. Dolls—*physically*—and be with you again directly".

To *wash one's hands of*, in the figurative, specifically the biblical sense, is in Shakespeare, *Richard III*, I, 4, 279: "How fain, like Pilate, would I *wash my hands*—Of this most grievous murder!"

Here, there is a direct reference to Scripture, but Flügel quotes several instances from modern literature, in which the phrase is altogether detached from its biblical background; *e. g.* Miss Braddon, *Eleanor's Victory*, I, 23 (T.): "If . . . you make a bad use of this one chance, I *wash my hands of* all concern in your future miseries".—Compare *Punch*, 1861, Vol. I (Vol. 40), 128: "It is difficult to make the Ionian idiots understand that England would as soon *wash her hands of* them as not."

Closely connected with the symbolical act of washing one's hands, is the Scriptural use of the phrase 'clean hands' for 'unstained character', as exemplified in *Psalms* XVIII, 24: "Therefore hath the Lord recompensed me according to my righteousness, according to the *cleanness of my hands* in his eyesight"; *Ps.* XXIV, 4: "He that hath *clean hands* and a pure heart"; *Job*, XVII, 9: "The righteous also shall hold on his way, and he that hath *clean hands* shall be stronger and stronger".

This phrase, too, in the metaphorical sense just given, is quite common in every-day parlance. There is an anecdote told of the late Bishop Samuel Wilberforce, which forcibly illustrates his ready wit. His easy conversational manner and wary way of carrying himself in the conflict of parties in the Anglican Church had earned for him the nickname of 'Soapy Sam'. Once, on being asked, "Why do they call you Soapy Sam?" he forthwith replied: "Because I am so often in hot water, and always come out with my *hands clean*". In literary English "his hands are clean" is specifically used in the sense of 'he has not allowed himself to be bribed', 'he

has not enriched himself by unfair means, or appropriated public money'; *e. g.* Green, *Short History of the Engl. People*, 766: "It was true that the *hands* of the Governor General *were clean*"; *Punch*, Dec. 1, 1888, 258^b: "With your sapient heads pretty cool, and your strenuous *hands fairly clean*" [addressed to the London School Board].

"*To put one's life in one's hand*" in the Old Testament means 'to risk one's life'; *e. g.* *Judges* XII, 3: "And when I saw that ye delivered me not, *I put my life in my hands*, and passed over against the children of Ammon"; I *Samuel*, XXVIII, 21: "Behold, thine handmaid hath obeyed thy voice, and *I have put my life in my hand*"; I *Samuel*, XIX, 5: "For he did *put his life in his hand*, and slew the Philistine".

This Hebrew metaphor, slightly modified, has become part and parcel of modern English. Macanlay, who often uses language scripturally coloured, has 'to *take* one's life in one's hand': *Essays*, II, 342 (T.): "Every man who then meddled with public affairs, *took his life in his hand*". And 'to take (carry) one's life in one's hand' is not unusual in the written English of our day: *Punch*, 1874, Vol. I, 214^b: "Officers are to be paid living wages for *taking their lives in their hands*"; *Punch*, 1874, Vol. II, 3^a: "Captain Straham, R. A., Acting Administrator at Lagos (Gold Coast) is to be the new Governor, with £3000 a year, and £500 for travelling-expenses, which we call going decidedly cheap, as *he must carry his life in his hand*".

A refinement of cruelty is by a Scriptural metaphor described as "seething a kid in its mother's milk": *Exodus*, XXIII, 19: "Thou shalt not seethe a kid in his mother's milk".—It does *not* appear from the context that the Jews were forbidden to seethe a kid in its mother's milk, because this would be a refinement of cruelty to the dam deprived of her kid. The commandment in question occurs in a series of prescriptions dealing with the ceremonial of sacrifice; but the picturesque phrase readily lent itself to having the modern meaning put into it.

Tennyson, *Vivien*: "Stabbed through the heart's affections to the heart!—*Seethed like the kid in its own mother's milk!*—Killed with a word worse than a life of blows!"—*Punch*, 1884, Vol. II (Vol. 87), 262^b: "This is *seething a kid in its mother's milk* with a vengeance!"—*Review of Reviews*, March 15, 1893, 302^b: "The Transcontinental Railways [in the United States] owe the Government

more than twenty millions sterling, and he would use the money due from the railroads to build the canal [of Nicaragua]. This surely is somewhat like *seething the kid in its mother's milk*".

The simile *deaf as an adder*, which Dickens uses in *Nickleby*, II, 228 (T.): "To all entreaties, protestations, and offers of compromise . . . Ralph was *deaf as an adder*", is repeatedly directly or indirectly referred to in Shakespeare's works; e. g. II *Henry VI*, III, 2: "What, art thou, *like the adder, waxen deaf?*"—*Troil. and Cress.*, II, 2: "Pleasure and revenge—Have ears *more deaf than adders*, to the voice—Of any true decision"; *Sonnet CXII*: "In so profound abysm I throw all care—Of others' voices that my *adder's sense*—To critic and to flatterer *stopped* are".—In a note to the first of these passages Steevens quotes from Gower's *Confessio Amantis*, bk. I, fol. 10: "Anone as he perceiveth that,—He leyeth downe his one eare all plat—Unto the grounde, and halt it fast;—And eke that other eare als faste—He stoppeth with his taille so sore—That he the wordes, lasse no more,—Of his enchantement ne hereth". Gower is here speaking of the device employed by the adder, which bears a carbuncle in its head, to frustrate the snake-charmer who would despoil it of its jewel.

The "Henry Irving" Shakespeare, in a note to the passage from *Troil. and Cress.*, quotes from Randolph's *Works*, I, 207 (*The Muse's Looking Glass*): "How happy are the moles that have no eyes!—How blessed the *adders* that they *have no ears*".

This curious superstition concerning the wily practices of the adder must be very old, since in Psalm LVIII, 4, 5, we read: "(The wicked) are like the *deaf adder* that stoppeth her ear; Which will not hearken to the voice of charmers, charming never so wisely" ¹⁾).

Playful allusions to the second part of this passage also occur; e. g. *Punch*, 1880, Vol. II (Vol. 79), 105^b: "A House of Commons yawning at the eloquence of an Ashmead-Bartlett, *bore he never so bravely*"; where the reference is to the Prayer-Book version of the *Psalms*, which has *charm he* instead of the 'charning' of the *Author. Version*.

¹⁾ Unconnected with this curious popular belief seems to be the name of 'deaf adder' for the blind-worm or slow-worm (*Anguis fragilis*), Du. *hazelworm*. In this phrase *deaf* means, not 'hard of hearing', but 'stingless, harmless', just as in *deaf-nettles*, *deaf-coal* (= anthracite). Comp. Du. *doore netel*, *doorc kool*; Germ. *taube Nuss*, *tauber Hafer* (= wild oats), *taube Kohle* (= dead coal), etc.

IV.

The frequent use of biblical metaphor for the purposes of every-day life, in cases where such use would strike many persons as irreverent or in bad taste, shows that Scriptural phraseology has become so closely incorporated with the every-day speech of Englishmen that in many cases its biblical origin is utterly lost sight of. In such cases the risk of giving offence to sensitive readers becomes very great, and one of the last letters written by Charles Dickens, a few days before his death, was an explanation addressed to one of his readers, who had expostulated with Dickens on what he termed the thoughtless flippancy and gross irreverence of a passage in *Edwin Drood*, which Dickens was then bringing out in monthly parts.

We know too much of the great novelist to suppose for a moment that he should wittingly have chosen to scandalize those to whom the Bible is the Word of God, which must not be used to point a jest; but we can understand the indignation of many readers on coming upon the following passage in Dickens's unfinished novel, ch. X, p. 44 of the *Household Edition*:

"Into this herbaceous penitentiary, situated on an upper staircase landing . . . would the Reverend Septimus submissively be led, *like the highly popular lamb who has so long and unresistingly been led to the slaughter, and there would he, unlike that lamb, bore nobody but himself*".

If we remember what solemn associations are called up in the minds of Christians by the image of the lamb that is led to the slaughter, and think of such texts as *Isaiah*, LIII, 7, *Acts*, VIII, 32—35, and *Romans* VIII, 36, we can only regret the bad taste of the would-be humorous allusion, and the inadvertence which betrayed Dickens into using a Scriptural metaphor in the way he has done.

One of the sublimest passages of the Old Testament, I *Kings* XIX, 11, 12, after relating how the word of the Lord came unto Elijah, goes on to say: "And, behold, the Lord passed by, and a great and strong wind rent the mountains, and broke in pieces the rocks before the Lord; but the Lord was not in the wind: and after the wind an earthquake; but the Lord was not in the earth-

quake: And after the earthquake a fire; but the Lord was not in the fire: and after the fire *a still small voice*".

The simple majesty of the phrase "a still small voice" has made it a household word with poets and orators. The opening stanza of Tennyson's beautiful poem *The Two Voices*, which is full of biblical imagery, has: "*A still small voice* spake unto me,—'Thou art so full of misery,—Were it not better not to be?'"—A serious poem printed in *Punch*, 1883, Vol. I (Vol. 84), 93^b, contains the passage: "The finer harmony,—*The still, small voice*, known of the subtler ear,—Which outlives all War's clarions". And, as in the passage from *Edwin Drood*, just discussed, the phrase has become part of the English language to such a degree that its solemn associations in the Old Testament are utterly lost sight of, and the *still, small voice* is employed in humorous writing; e. g. *Punch*, 1865, Vol. II (Vol. 48), 210^b: "The Counter [-out in the House of Commons] is felt to be a noble institution, and his *still small voice* fills the Reporters' Gallery with rapture".

Punch, 1880, Vol. I, 130, thus rings the knell of the Parliament of 1874: "It was not *lovely in its life*. In its death it will only be what it was in its life—*divided*"; thus parodying II *Samuel*, I, 23: "Saul and Jonathan were lovely and pleasant in their lives, and in their death they were not divided"; a beautifully-worded, ear-haunting passage, of which the closing words stand as motto on the title-page of George Eliot's *Mill on the Floss*.

In Robert Burns's *John Barleycorn* the last stanza but one, singing the praises of 'jolly old ale and strong', runs thus: "'Twill make a man forget his woe,—'Twill heighten all his joy;—'Twill make the widow's heart to sing,—Though the tear were in her eye".—The jarring note struck in the last two lines does not, I think, become any sweeter, when we learn that in them we have a Scriptural quotation which seems strangely out of place here. The reference, namely, is to *Job XXIX*, 13, where the sufferer, remembering his former prosperity and honour, exclaims: "The blessing of him that was ready to perish came upon me: and *I caused the widow's heart to sing for joy*".

The book of *Job*, just referred to, contains many winged words that have enriched the language with striking metaphors. "Yet", says *Job* in ch. V, 7, "man is born to trouble *as the sparks fly upward*". The verse is humorously applied to an Irish member in "Extracts from the Diary of Toby, M.P." in *Punch*, Aug. 12,

1893, 72": "Some men *are born to trouble as the sparks fly upwards*. Of these is William O'Brien" [apropos of a row of the latter with Joseph Chamberlain, who had appropriated a table in the House of Commons Dining-room which O'Brien had reserved for himself and some friends].—Compare *Review of Reviews*, Aug. 15, 1893, 144': "Baron Kelvin [the great scientist] is one of those extraordinary men who are bound for greatness *as the sparks fly upward*".

One of the most curious perversions of a Scriptural phrase is based on I *Timothy*, IV, 4: "For every *creature* of God is good, and nothing to be refused, if it be received with thanksgiving".

The word *creature* occurs here in the obsolete sense of 'anything created', while in modern English it is usually limited to the sense of 'living creature'. In the wider sense the word also figures in the *Book of Common Prayer: Holy Communion*: "Grant that we receiving these thy *creatures* of bread and wine . . . may be partakers of his most blessed body and blood".

Now, from the text in *Timothy*, the phrase 'good creature' was applied to food and other things that minister to the material comfort of man. The *N. E. D.* i v. *creature* aptly quotes from Chas. Lamb's *Grace before Meat*: "We were put to it to reconcile the phrase 'good creature' [one of the expressions in the table-grace at Christ's Hospital], upon which the blessing rested, with the fare set before us, wilfully understanding that expression in a low and animal sense". Davies, in his *Bible English*, p. 148, quotes from Fuller, *Church History*, IV, 3, 36: "We never read Him begging anything, save when from the woman of Samaria He asked water—a *creature* so common and needful that it was against the law of nature to deny it him".

This use of *creature* for 'food, clothing, etc.' is obsolete, but survives in the amplified phrase *creature comforts*, which is very common in modern English. The *N. E. D.*, i v. *comfort* quotes from J. Arrowsmith, *Chain Princ.*, 58 (1659): "The Scripture useth diminishing (= disparaging) terms when it speaks of *creature-comforts*"; and from Prof. Tyndall's *Glaciers*, I, 10, 66 (1860): "Steeped in the *creature comforts* of our hotel".

Compare *Punch*, 1884, Vol. II (Vol. 87), 189": [Robert the City-waiter *loq.*] "Who wood ever have thort of my being engaged last Saturday week to see to the *creechur comforts* of a party of distingwished scientific Gents as went on the River to see the Eclips!"—Davies, *Bible English*, 147, quotes from the apocryphal

Book of Wisdom, II, 6: "Let us enjoy the good things that are present, and let us speedily use the *creatures* like as in youth"; and adds: "The *creatures* referred to are, as the context shows, wine, ointments, etc., such things as are still called *creature-comforts*".—Compare Dickens, *Our Mut. Fr.*, II, 215 (T.): "These *creature discomforts* [*viz.* a flaring handkerchief or two, an old peacoat or so, a few valueless watches and compasses, a jar of tobacco and two crossed pipes, a bottle of walnut ketchup, and some horrible sweets] serving as a blind to the main business of the Leaving Shop".

But this is not all. Shakespeare, *Othello*, II, 3, 313, has: "Come, come, good wine is a *good familiar creature*, if it be well used"; and in the comic dramatists of the XVII and XVIII century we repeatedly find "the creature" used as either a euphemism or a quasi-humorous term for 'intoxicating liquor'; *e. g.* Howard, *The Committee* (1670), Act. IV: "O . . . that we should have lived to see Obadiah overcome with the creature" [*i. e.* 'drunk']; Dryden, *Amphitryon* (1690) III, 1: "My Master took too much of the creature last night"; Foote, *The Minor* (1760) I, 1: "I won't trouble you for the glass [but will drink out of the bottle]; my hands do so tremble and shake, I shall but spill the good creature".

In the following modern quotation the allusion is of course to the passage in *Othello*, just cited: *Punch*, 1875, Vol. I, 213^b: "Sufficient for its purpose is the wit which inspires a firm resolution to use 'a good familiar creature', and not abuse it".

But in vulgar, especially Irish, usage, *the creature* = 'spirits, whisky' still survives without any suspicion of allusive reference to Shakespeare.—*Punch*, 1876, Vol. II, 174^b: "Will I not take a drop of the crater at the Colleen Bawn's cottage?"—*Judy*, November 27, 1889, 262^a: "But 't is clane against his natur' for to go widout 'the crathur'".—*Punch*, 1871, Vol. II, 91^b: "The crew of the Megæra in their temporary detention on St. Paul's Island were well off in one respect—they could have had no difficulty in keeping up their spirits, for there was plenty of the 'crater' always at hand" [St. Paul's Island being an extinct volcano].

The "man who has gone to pieces", who does the theatrical reviewing for *Punch*, writes as follows in the number for March 4, 1893, 100^a, alluding to an adaptation of a French drama: "(The part) would be better, for an English audience at least, if omitted entirely, or reduced to a few appropriate lines in pleasant places".—The last words of this passage are playfully allusive to *Psalm XVI*, 6:

"The *lines* are fallen unto me *in pleasant places*; yea, I have a goodly heritage". 'Lines' means the ground allotted to a person, and marked out by measuring lines.

I have found no evidence to prove that the phrase *hard lines* for 'harsh treatment, a hard lot', originally a soldier's and sailor's term, is based on this use of *lines* in Ps. XVI, as is generally assumed, lastly in Flügel's *Dictionary* i. v. *line*.

In the following passage the mention of the *stalls* at a theatre proved an irresistible temptation to the humorous contributor to *Punch* to introduce a reference to the 'stalled ox' of the Old Testament: *Punch*, 1880, Vol. I (Vol. 78), 97^b: "So that it [the hour when the great piece of the evening begins] need not involve their carrying an ill-digested meal to their *stalls*—places, however suited to a *fattened ox*, eminently unfit for a well-dined man". Compare *Proverbs*, XV, 17: "Better is a dinner of herbs where love is, than a *stalled ox* and hatred therewith".

The phrase 'tender mercies' occurs repeatedly in the *Psalms*, where the Dutch Bible has 'goedertierenheden' or 'barmhartigheden'. Outside the *Psalms*, the *Author. Version* has the expression only in *Proverbs*, XII, 10, where it is used ironically—a very rare figure of speech in the Bible: "A righteous man regardeth the life of his beast: but the *tender mercies* of the wicked are cruel".—The sarcasm of the passage seems to have hit the popular fancy, for the ironical use of the phrase 'tender mercies' is by no means uncommon in modern English; e. g. Anstey, *Giant's Robe*, ch. 1: "I forgot all about the little beggar; left him to the *tender mercies* of old Prawn"; *Punch*, 1876, Vol. I, 97^b: "The danger seems to be that Lord Salisbury's Bill will hand over the University to the *tender mercies* of these very clericals"; *Punch*, 1863, Vol. I, 1^b: "There is much in what Old Jack used to quote—"The *tender mercies* of the wicked are cruel".—Compare *Punch*, 1876, Vol. I, 254^a: "(He) described how he would have the pale of the Corporation enlarged to take in the 4,000,000 now left to the *untender mercies* of more than thirty Vestries and District Boards".

In *Matth.* XXIII, 24, the *Auth. Version* reads: "Ye blind guides, which strain at a gnat, and swallow a camel". The *Revised Version* has, "strain out the gnat and swallow the camel", the allusion being to the punctilious care with which the Jews strained out small insects from the liquor they were about to drink. Wycliffe has: "Blynde leders *clensyng* a gnatte, but swolowyng a camel"; but

Dr. Cobham Brewer says in his *Dict. of Phrase and Table*, i. v. *strain*, that Tyndale has 'strein out' in this passage, a statement which, unfortunately, I cannot verify. The 'strain at' of the *Auth. Vers.*, instead of 'strain out', is said to be an old misprint, which has never been expunged from the English Bible, until a few years ago the Revisers of the *Auth. Version* removed the absurd reading ¹⁾.

But this misprint in the *Author. Version* has actually enriched the English language with the wholly unauthorized intransitive verb 'to strain at a thing' = 'to take offence or umbrage at'; 'to be checked by'; 'to refuse to accept or swallow'; for it is in this sense that the text of *Matth. XXIII, 24*, as printed in the *Auth. Version*, has always been popularly understood. The substratum of this interpretation is the intransitive verb *to strain*, 'to struggle, to exert oneself'; the figment 'to strain at' was then understood to mean 'to struggle against', 'to loathe', 'to shrink from', on the analogy of 'to shudder at', 'to recoil at', etc.

In this sense *to strain at*, occurs as early as Milton, perhaps as Shakespeare.

The intransitive verb *to strain* (without 'at'), 'to exert oneself, to struggle', is by Shakespeare used in *Winter's Tale*, IV, 3, 476; "What I was, I am:—More *straining on* for plucking back (=owing to being plucked back); not following—My leash unwillingly"; and in *Henry V*, III, 1, 32: "I see you stand like greyhounds in the slips,—*Straining upon the start*."

In *Troilus and Cressida*, III, 3, 112, the Folios read: "I do not strain it at the position—It is familiar—but at the author's drift"; but the Quarto of 1609 has: "I do not strain at the position".

This is variously interpreted. Alexander Schmidt in his *Shakesp. Lexicon*, taking the intransitive *strain* in its ordinary sense, explains: 'I do not put my brains on the rack; I see no difficulty in the assertion'. Delius thus delivers himself: "Ulysses urgirt nicht so sehr den Satz, der bekannt ist, sondern die Tendenz, welche der Verfasser des Buches mit dem Satze verbindet". According to Delius, then, *to strain at* means 'to lay stress on'.

¹⁾ Curiously enough, something analogous has happened to the corresponding verse in the Dutch Bible. The Dutch text: "Gij blinde leidslieden, die de mug uitzijgt, en den kemel doorzwelgt", is popularly corrupted into "die de mug *uit-zuigt*", the verb *uitzijgen*, 'to strain out', being unfamiliar to the average reader. The metaphor is in this way utterly spoiled, and the passage made unintelligible.

But Flügel (1891) hesitatingly cites the passage from *Troilus and Cressida* in illustration of *to strain at* = "Anstosz nehmen", which meaning, he says, is based on *Matth.* XXIII, 24, as it stands in the *Auth. Version*.

Now, Shakespeare's knowledge of the Bible cannot have been derived from the *Authorised Version*, which did not appear until 1611. His copy of the Bible must have been either Parker's, also called the Bishops' Bible, of 1568, required to be read in churches, or a reprint of the Genevan Bible of 1560, or some older translation still. If it is true, what Cobham Brewer says that Tyndale wrote *strein out*, and that the "*strain at*" of the *Auth. Vers.* is a misprint for "*strain out*", which is almost sure, because *to strain out* represents the sense of the original, and *to strain at* does not, Shakespeare's copy of the Bible must also have read '*strain out*', and his use of *strain at* in the passage from *Troil. and Cress.* cited above, cannot have been derived from *Matth.* XXIII, 24: "*Strain at a gnat*". Flügel must therefore be wrong, and *strain at* in *Troilus and Cress.* cannot mean '*Anstosz nehmen*'.

There is no evidence, therefore, in *Troilus and Cressida* to disprove my contention, that *to strain at* in the modern sense of 'to take offence at, to refuse to accept or swallow', is directly based on the misprinted passage in *Matth.* XXIII.

The concrete picturesqueness of the Scriptural passage in question, soon made it a household word, in which *to strain at* was always understood, not as meaning '*to strain out*', but in the sense of 'to take offence at', 'to refuse to swallow', etc.

The *N. E. D.* i. v. *camel* quotes from Milton, *Church Government*, VI, 125 (ed. 1851): "Can we believe that your government *strains* in good earnest *at* the petty gnats of schisme, when it makes nothing to swallow the Camel heresie of Rome?"

And in modern English *to strain at*, 'to take offence at, to hesitate at, to refuse to accept as legitimate', etc., even without such direct reference to the Bible as we find the passage from Milton just cited, is not uncommon.

Flügel quotes from *Household Words*, XXXIV, 108: "I *strained* just now *at* the word '*individual*', as applied to plants"; and from my own collection of quotations I subjoin: *Cornhill Mag.*, July 1884, 26 (James Payn): "Shakespeare did transgress in that way [*scil.* poaching]. It is not likely that he *strained at* a hare if he swallowed a deer"; *Punch*, 1880, Vol. II (Vol. 79), 19: "Having

swallowed such a camel as the Polytechnic, where 'Stage-plays', so-called, are nearly always being represented without authority, they *strained at* such a gnat as a representation of African warfare at the other end of Whitechapel".

V.

I shall conclude this paper with some miscellaneous instances of Scriptural phraseology and allusion from contemporary literature.

A reviewer in *The Athenæum*, January 2, 1892, 7^c writes: "So careful a writer has, practically speaking, added nothing even to the *mint, anise and cummin* of our knowledge". This metaphorical phrase for 'petty details, minutiae' is not uncommon in English writers. The *N. E. D.* i. v. *anise* quotes from Gen. P. Thompson, *Exercises*, VI, 288: "Knowledge which settles the *anise and cummin* of Greek accents".

The allusion is to *Matthew XXIII, 23*: "Woe unto you, scribes and Pharisees, hypocrites! for ye pay tithe of *mint, and anise and cummin*, and have omitted the weightier matters of the law, judgment, mercy and faith". In the following passages the reference to Scripture is more marked than in the quotations given before: *Review of Reviews*, Febr. 1892, 129^b: "These great, overgrown clerks" (the Anglican Bishops), as Canon Liddon used to call them, immersed in the details of their diocesan administration, diligently *paying tithe of their ecclesiastical mint, anise and cummin*, have not time to attend to the weightier matters of righteousness and humanity, which merely concern the polity and the policy of the nation and the empire"; *Punch*, 1874, Vol. II, 84^a: "Is this a time for chiefs of the Church cause,—To claim their *mint and cummin*, every tittle?"

In Paul's *First Epistle to the Corinthians*, XIII, 12, we read: "For now we see through a glass, darkly".—This, perhaps through 'blending' with *James*, I, 23: "A man beholding his natural face in a glass", is usually quoted as "*in a glass, darkly*"; e. g. *Review of Reviews*, March 15, 1893, 320^a: "We can see in Mr. Skvortsoff's pages, as *in a glass darkly*, an authentic reflection of the strange religious fermentation of the Commonwealth"; *Ibid.* May, 1892, 465^b: "The wrong done to womanhood.... he (Mr. Gladstone) never to the last even seemed to discern as *in a glass darkly*".

Matth. XX, 12: "These last have wrought but one hour, and thou

hast made them equal unto us, which have borne the burden and heat of the day".—Compare: *Review of Reviews*, May, 1892, 465^b: "He left it to Mrs. Butler and Mr. Stansfeld, and other devoted labourers, *to bear the burden and heat of the day* without one inspiring word".

Mr. Stead, in the *Review of Reviews*, April 15, 1893, 374^a, speaks of "the two temptations which most assail those *who go down to the sea in ships*". The words in italics are quoted from *Psalms* CVII, 23: "They that go down to the sea in ships, that do business in great waters".

As is shown by several of the above quotations, the Radical Nonconformist editor of the *Review of Reviews* is fond of Scriptural allusions, which sometimes are recondite enough, at least to Continental readers. In the January number of 1892, speaking of the country clergy of the Established Church, he says on p. 6: "If the country parsons, even at the eleventh hour, would cease to put on 'side', and would recognise Nonconformists as brethren.... they might even now save the Establishment. The Mamelukes of our social hierarchy are, however, faithful to their salt; not even the imminent prospect of their doom can induce them to go over to the winning side. Ephraim is joined to his idols; let him alone".

The allusion to *Matth.* XX, 6 and 9, in 'at the eleventh hour' for 'at the last moment', is not unknown in other languages, but the Scriptural imagery in the last sentence of the quotation will be intelligible to few outside the pale of professed students of Old Testament literature, who will refer the inquirer to *Hosea*, IV, 17: "Ephraim is joined to idols: let him alone".

Side by side with this abstruse reference to one of the Minor Prophets, Mr. Stead has thought fit, in the passage I have transcribed, to make use of a colloquialism of very recent introduction and of a decidedly slangy nature. I mean, where he advises the country 'parsons' to refrain from "putting on 'side'"

'Side', as a technical term in billiards, is what in Dutch is called 'effekt', a spinning notion or bias given to a ball, by striking it on the side, causing it to deflect more or less in the direction of 'that side, on touching a cushion' (*Encycl. Dict.*).

From this technical sense, it would seem, we have to derive the meaning of the colloquial phrase 'to put on side', to assume an air of undue importance, to be conceited; *Du. een 'toon' aanslaan; 'poseeren.'* The phrase is rapidly making headway even in print, and in the fugitive literature of the day, *side* in this sense often

makes its appearance without the inverted commas intended to put the sober-minded reader on his guard.

In the first of the following quotations the connexion of the phrase with the billiard-table was evidently present to the writer's mind.

Punch, 1870, Vol. II, 194^b: "As she walked along in front of this impressionable Dragoon, she put no end of *side* on, and it's *side*, now-a-days, that knocks you silly. A girl who puts *side* on, judiciously, hits you high up on the left . . . and sends you into the pocket, or up, sharp, against the cushion. *Side* does it, Sir. She goes along quite straight, but her intention is towards the red (this Gay Militaire, for example), whom she passes on her way. Then she comes back off the cushion, and '*side*' brings her right up against you."

Punch, June 16, 1888, 287^a: "If the new Hansoms come out as very 'Swagger' vehicles ¹⁾, they should be known as 'The Noiseless Tyre-and-Side-on Cabs'"—*Punch*, June 1, 1889, 261^a: "You reckon, Brother Jonathan, that you can lick creation;—You put on what in this old town's denominated '*side*'".—*Punch*, 1879, Vol. I (Vol. 76), 213^a: "I can only get him in profile, as he puts on more '*side*' than any other Injian swell of my acquaintance".—*Review of Reviews*, June 1890, 479^b: "Cardinal Manning never '*puts on side*' (= '*poseert*'). There are those who say that in dealing with men of his own faith he is more of the Prince of the Church than he is with those who are of other communions".—*Punch*, 1881, Vol. II (Vol. 81), 37^b: "Be winning in your ways with Barmaids; and as '*swagger*' gives you an air of real importance, go in for '*side*'—river-side, of course".—*Punch*, 1883, Vol. I (Vol. 84), 98^b: "Never thought the river would put on so much *side* as it does now, though." *Review of Reviews*, Aug. 15, 1893, 198^b: "It is the '*side*' of the parsons in the country districts which keeps the Disestablishment agitation alive".—*Ibid.*, 194^a: "He wants to cast out the demon of ecclesiastical arrogance and sectarian *side* which is fast making the State Church to stink

¹⁾ '*Swagger*' in this quotation, is the latest synonym for what the last generation called 'swell' or 'swellish'; *Harper's Monthly*, July, 1893, 308^b: "The 'swells' soon became the 'smart' set, and after a while developed into *swagger* people, as they became more and more exclusive, and felt the need of new terms to express their new quality".—*Judy*, Febr. 29, 1888, 104^b: "She looked decidedly dolorous on hearing the decision, for she lost the price of a *swagger* dress".

in the nostrils of many constituencies, especially in the country districts."

In the last quotation there is a reference, probably to *Amos*, IV, 10: "I have made the *stink* of your camps to come up *unto your nostrils*."

Lawrence Sterne, in his *Sentimental Journey: Calais*, referring to Tobias Smollett, whom he designates by the name of Smelfungus, says: "I pity the man who can travel *from Dan to Beersheba*, and cry, 'Tis all barren'".—"I have to thank you for one very happy minute", says Guy Darrell to his young cousin in Bulwer's *What will he do with it?* Bk. II. ch. 12; "the sight of a heart so fresh in the limpid purity of goodness is a luxury you cannot comprehend till you have come to my age; journeyed, like me, *from Dan to Beersheba and found all barren*".

Bulwer is quoting from Sterne, and Sterne is thinking of II *Samuel* XXIV, 2: "Go now through all the tribes of Israel, *from Dan even to Beersheba*", where it should be kept in mind that Dan was the most northern, and Beersheba the most southern town of Israel.

Hoppe, in his *Supplem. Lexik.* i. v. *Gath*, quotes from Sala's *Baddington Peerage*, I, 15: "And shall it *be told in Gath?*—it shall". Compare *Literary World*, Febr. 19, 1892, 171: "Some readers of *The Gentlewoman in Society* will find pleasure in the disclosure of certain little 'secrets of the prison-house' ¹⁾, such as the following: 'It is whispered (*but tell it not in Gath!*) that many fair ones, lapped in luxury, are not averse to presents, jewellery, or even hard cash down, as a reward for introducing and patronising incipient and ambitious hostesses'".

The reference is to II *Samuel* I, 20, where David in his lamentation over Saul and Jonathan exclaims: "*Tell it not in Gath*, publish it not in the streets of Askelon; lest the daughters of the Philistines rejoice, lest the daughters of the uncircumcised triumph;" and the phrase as familiarly used means: 'Do not tell it to outsiders, to those who would rejoice in our downfall and our shame'; or as French has it: 'L'avons notre linge sale en famille!'

¹⁾ *Hamlet*, I, 5: "But that I am forbid—To tell the *secrets of my prison-house*,—I could a tale unfold".

Jeremiah, VIII, 22: "Is there no *balm in Gilead*; is there no physician there?" In allusion to this passage, comfort is sometimes half-humorously designated as 'balm in Gilead'; e. g. *Punch*, 1876, Vol. II, 246^b: "There is, however, '*balm in Gilead*'; for, after stating the dimensions of the proposed Gun—it is confidently announced that it is expected to be capable of throwing a 2¼ ton shot from the Government butts at Woolwich to the West-End of London".

In *Numbers*, XIII, 3, we read: "Now the *man Moses* was very *meek*, above all the men which were upon the face of the earth". The alliteration in this text seems to have favoured the adoption in popular parlance of the simile 'as meek as Moses', which is not uncommon. George Eliot, *Mill on the Floss*, 110: "Now, what call have you to say that?" said Mr. Glegg, rather warmly, for though a kind man, he was not *as meek as Moses*.—Compare *Punch*, 1865, Vol. II (Vol. 49), 99^a: "Well, he [Bishop Colenso] wrote about *Moses*, but did not precisely imitate his *meekness*".—*Punch*, 1882, Vol. II. (Vol. 83), 22^b: "I somehow sympathised with the hasty assault of the *meek man Moses* [see *Exodus*, II, 12] upon the countryman of my placid interrogator".

But there is no Scriptural authority for an individual who, in sub-colloquial speech, is often mentioned in connexion with Moses, *viz.* 'the Piper' who played before him.

Thackeray, *Hoggarty Diamond*, ch. XI: "Sit down, and wet your whistle, my piper! I say, egad! you're *the piper that played before Moses!*"—Grenville Murray, *Sidelights on English Society*, 134: "*By the piper who played before Moses!*" said Lord Truffleton; "Old Hugh died game".—*Punch*, Oct. 1, 1859, 134^b: "*By the piper that played before Moses*—Aaron was beat in two hours".—*Judy*, January 18, 1888, 27^a: "*By the Scotch pipers that played before Moses*, that curly-headed reptile shall die!" hissed the Elder, as he careered forth on his mission.—*Punch*, June 30, 1888, 309^a: "A serious article.... entitled *Prehistoric Music*: or, *The Piper that played before Moses*".—*Judy*, Jan. 16, 1889, 29^b: "Then, *by the pipers that played before Moses* (not the tailor—the other Moses), did old Grasper sob out a resolution to turn over a new leaf, and abandon his miserly habits for ever".—*Punch*, 1876, Vol. I, 210^b: "If it was, *by the Piper that played before Moses*,—What a hulla-baloo the oppressor would see!"—*Punch*, 1865, Vol. II (Vol. 48), 199^b: [at the Dublin Exhibition] "There's Eve with shaddock,

carved, and the Haddock—That first swum into lovely Dublin Bay;—These *pipes* are labelled as them the fabled—*Musicians before Moses used to play*".

The miraculous power of Aaron's rod, as exhibited before Pharaoh, is often alluded to in modern literature. See *Exodus*, VII, 12: "For they [the wise men and the sorcerers of Pharaoh's court] cast down every man his rod, and they became serpents: but Aaron's rod swallowed up their rods".

Compare Dickens, *Christmas Carol*, *Stave I*: "And yet that face of Marley, seven years dead, came like the ancient Prophet's rod, and swallowed up the whole"; *Letters of Charles Lamb* (ed. Ainger), I, 145: "But this monster, like Aaron's serpent, swallowed up the impression of the rest".

In I *Samuel*, XXV, 24—41, Abigail, the wife of Nabal, in her supplication to David, repeatedly calls herself his 'handmaid'; e. g. v. 41: "Behold, let thine *handmaid* be a servant to wash the feet of the servants of my lord". This, as Dr. Murray remarks in the *N. E. D.*, may be the reason why the 'waiting gentlewoman' in Beaumont and Fletcher's *Scornful Lady* (1616) was named *Abigail*. In the eighteenth century, and even in modern literature, *abigail* is a not uncommon appellative for a lady's maid. The *N. E. D.* quotes from Lord Lytton's *Caxtons*, XIV, 6, 370 (1875): "The woman was dressed with a quiet neatness that seemed to stamp her profession as that of an *abigail*—black cloak with long cape, of that peculiar silk which seems spun on purpose for ladies' maids".—Compare *Review of Reviews*, Sept. 15, 1893, 290: "Our *abigails* would do well to form themselves into a trade union for the purpose of defending their scanty leisure".

Hoppe, *Supplem. Lex. i. v. lion*, quotes from Trollope's *Doctor Thorne*, II, 141 (T.): "When he spoke of the difficulties in his way, she twitted him with being overcome by straws; and told him that no one was worth having who was afraid of *every lion that he met in his path*", and adds that the allusion is to *Proverbs*, XXVI, 13: "The slothful man saith, There is a *lion in the way*; a lion is in the street".

When, however, Hoppe explains *a lion in one's path* as a figurative phrase for "ein furchtbares, unübersteigliches Hindernis", in which he is followed by Flügel, who speaks of "ein furchtbares, von der Verfolgung des Zieles abschreckendes Hindernis", both these authorities seem to have overlooked the circumstance that

it is "the slothful man" who speaks in the text. The sense of 'a lion in the path', as the phrase is used in modern English, is not an "insurmountable" difficulty, but a 'pretended' difficulty, by which the indolent or lukewarm excuse or justify their inaction. This is the sense in the quotation from *Doctor Thorne*, adduced by Hoppe, and also in the passages following: *Punch*, 1874, Vol. I, 226": "Dr. Magee sees *the Lions in the way*, and declines to face them"; *Punch*, 1875, Vol. I, 250": "(He) has the courage to face the local *Lions in the Path* that bar the way to their adoption" [of certain measures].

A direct allusion to the text in *Proverbs*, XXVI, there is in Tennyson's *Holy Grail*: Lancelot shouted, "Stay me not!-- I have been the *sluggard*, and I ride apace,—*For now there is a lion in the way*".

Punch, 1875, Vol I, 106^b: "Here he might live, revered by all those who admire '*singleness of vision*'".—The italicised phrase does not mean 'one-eyedness', but 'freedom from duplicity, or secondary or selfish ends; purity of mind or purpose', and the metaphor, which is by no means rare in English usage, is based on *Matth.* VI, 22 = *Luke* XI, 34: "The light of the body is the eye: if therefore thine eye be *single*, thy whole body shall be full of light"; the only passage, by the way, in which the adjective *single* occurs in the *Auth. Version*. For the 'single' of the English Bible, the "Statenvertaling" has *eenvoudig*, Luther *einfältig*, the "Synodale Vertaling" of 1866, *zuiver*. Wycliffe has: "If thin iȝe be *simple*", Englishing the *simplex* of the Vulgate. Tyndale, according to Skeat, *Etym. Dict.*, has: "So that our eye be *single*", and the translators of 1611 seem to have followed him in the use of this word in this passage.

In other passages of the *Author. Vers.* a plain and transparent character, 'in whom is no guile', is expressed by the words 'simple' and 'simplicity': e. g. *Romans* XVI, 19: "I would have you wise unto that which is good, and *simple* concerning evil"; *Ibid.*, XII, 8: "He that giveth, let him do it with *simplicity*".

It would thus seem that Tyndale used the word *single*, which must have been a new word in his time, in the same favourable sense in which *simple* is used by Wycliffe, and in many passages of the *Author. Vers.*; and that *single* in this sense of 'guileless, without duplicity, pure, free from stain', is based on *Matth.* VI, 22, as it stands in our English Bibles.

There is a direct reference to Scripture in *Review of Reviews*,

Febr. 1892, 131^b: "‘All things work together for good to them that love God’. You have served him with a *single eye*".

The underlying notion here seems to be that the work was done with the eye fixed on God alone, not with a side-glance at the world, or an eye to the ‘main-chance’, or any secondary end.

In the following passages the reference to Scripture is of a familiar and even playful nature: *Punch*, 1884, Vol. II (Vol. 87), 81^b: "Our Mr. Tenniel... started John Bright with a single eyeglass, there being no man more *single-eyed* than ‘Honest John’";—*Punch*, 1876, Vol. II, 89^b: "It is an immoral act even to administer a pill... except with a *single eye* to the duty of getting a living, which the practitioner owes to himself";—*Review of Reviews*, Aug. 15, 1893, 193^b: "But in its essence the Young England movement aimed right, although *its eye was not single*, and it was born too soon".

Besides being used in connexion with *eye*, *single* in the sense explained is also found coupled with *heart* in the *Author. Vers.*: *Acts*, II, 46: "And they... did eat their meat with gladness and *singleness of heart*";—*Ephesians*, VI, 5: "Servants, be obedient to them that are your masters according to the flesh, with fear and trembling, in *singleness of heart*, as unto Christ".

Hence, probably, in Shakespeare's *Henry VIII*, V, 3, 38, in Archbishop Cranmer's address to the Council: "I speak it with a *single heart*, my lords".

And hence also, in modern English, the adjectives *single-hearted*, as the opposite of *double-hearted*, for which there is also Scriptural authority in *Psalms* XII, 2: "And with a *double heart* do they speak"; and *single-minded*, as the opposite of *double-minded*, which latter word is used in the *Epistle of James*, I, 8, and IV, 8, and of *double-tongued*, which is found *I Timothy*, III, 8.

I subjoin some modern quotations for *single-hearted* and *single-minded*.

Punch, 1875, Vol. I, 63^b: "Sound at the core, thou prizest—The *single-heartedest* of men,—And so, p'raps, the unwisest" [*Scil. Garibaldi*].—McCarthy, *Short History*, I, 192 (T.): "Much of this was probably sincere and *single-minded* on the part of the Russian people".—*Id.*, *History of the Four Georges*, I, 118 (T.): "He was *single-minded*, and, what was not very common in that day, he was free from any love of money or taint of personal greed".

Tennyson's poem *The Two Voices*, already referred to, has another Scriptural reference of which the picturesque wording has stamped it into one of those

"Jewels five words long
That on the stretched forefinger of all time
Sparkle for ever".

I mean the stanza: "High up the vapours fold and swim:—About him broods the twilight dim:—The place he knew forgetteth him". —The last line is a paraphrase of *Job*, VII, 10: "He shall return no more to his house, *neither shall his place know him any more*"; and XX, 9: "*Neither shall his place any more behold him*". Comp. *Psaln* CIII, 16: "For the wind passeth over it, and it is gone; and *the place thereof shall know it no more*".

The familiar simile "as old as the hills" is probably based on *Job*, XV, 7: "Art thou the first man that was born? Or *wast thou made before the hills?*"—Compare *Genesis*, XLIX, 26: "The utmost bound of the *everlasting hills*".

In the description of the Leviathan, *Job*, XLI, there occur in v. 24 the words: "His heart is as firm as a stone; yea, *as hard as a piece of the nether millstone*".

The extreme concreteness of this comparison, with its implied reference to the superior hardness of the *nether* millstone as compared with the upper, has made it a familiar phrase to denote extreme obduracy. Hoppe (*S. L.*) quotes from Whyte Melville, *Good for Nothing*, II, 242 (T.): "*less hard than the nether millstone*"; from *Guy Livingstone*, 88 (T.): "His heart is as soft as a woman's; to poachers it is *as the nether millstone*"; from Kimball, *Was he successful?* 315 (T.): "His heart grew *hard as the nether millstone*". The state of feeling, hardened to all moral influences, which is expressed by the phrase we are discussing, may also be conceived of as a sort of moral deafness, and hence we also find "*deaf as the nether millstone*", in which the metaphor is, indeed, somewhat confused. Hoppe illustrates this variant from *Sword and Gown*, by the author of *Guy Livingstone*, 24: "*Deaf as the nether millstone to one's entreaties*".

I make use of this opportunity for pointing out a mistake that is winding its way from dictionary to dictionary.

Webster i. v. *millstone* has: "*To see into or through a millstone*, to see with acuteness; to penetrate into abstruse subjects; to be sharp-sighted"; Flügel (1891): "*To see (look) into (through) a*

millstone, selbst sonst undurchdringliches Dunkel durchschauen, 'durch neun eiserne Thüren sehen', eine tiefe Einsicht haben, scharfsichtig, scharfsinnig sein".

This is altogether missing the point. The phrase is antiquated, the modern version being *to see through a brick wall*.

If we keep in mind that it is either a sheer impossibility or a very easy matter to see through or into a millstone, according as we do not, or do take account of the hole in the centre, we are forced to the conclusion that the phrase "he (you, I) can see into a millstone as far as any man"—the only type of phrase in which *to see into a millstone* is met with—cannot be used otherwise than jocularly or ironically.

We accordingly find in the comic dramatists of the XVII century such a phrase as "I can see as far into a millstone as most people", used in the sense of: "I am at least as clever as the general run of people; I am not more stupid than others"—a mock-modest formula of self-assertion.

Dryden, *Amphitryon*, V: "I'm a Fool, I must confess, but yet *I can see as far into a millstone as the best of you*";—Swift, *Polite Conversation*, Dial. I: "I believe *I can see as far into a millstone as any man*".

In the *second* person, "you can see as far into a millstone as any man" is a chaffing way of telling a person that he 'will not set the Thames on fire', that he is not a bit wiser than others.

Howard, *The Committee*, I, 1: "Thou observest right, duck, *thou canst see as far into a millstone as another*".—Here, a Committee-man is paying his wife an ironical compliment on her shrewdness. Mrs. Day is telling her husband, what a capital thing it would be, if they could concoct a matrimonial union between their son Abel and a rich heiress, Mrs. Arbella. "Mark the luck on't too, their names sound alike; Abel and Arbella, they are the same to a trifle; it seemeth a providence". Upon which Mr. Day observes: "Thou observest right, duck, *thou canst see as far into a millstone as another*". But Mrs. D. feels that he is poking fun at her, and answers testily: "Pish, do not interrupt me". And then the husband again, with assumed demure meekness: "I do not, good duck, I do not". "You do not, and yet you do", retorts Mrs. D.; "you put me off from the concatenation of my discourse".

The context, as I have here given it, convincingly shows that the compliment is an ironical one, and taken as such by the lady.

I have found no evidence to prove that *he can see far into a millstone* has ever been seriously used to express that a person sees with superior acuteness. In fact, in all the instances I have noted, the phrase always occurs in a comparison: "as far into a millstone as another, as most people", etc. It would therefore seem that *to see (far) into a millstone*, in the sense given by Webster and Flügel has never existed outside the dictionaries, but has been deduced by the lexicographers from the jocular and ironical comparisons above explained.

As I have already said, the modern phrase substitutes *brick wall* for *millstone*, leaving the meaning unchanged, except for the fact that there is not necessarily a *hole* in a brick wall, as there always is in the centre of a millstone.

Ironical similes are frequent in English, as in other languages. Ray's *English Proverbs* (ed. 1678) has *to blush like a black dog*, i. e. not to blush at all; *as seasonable as snow in summer*; *as kind as a kite*, all you cannot eat, you'll hide; *as welcome as water into one's shoes*. Compare the Dutch "zoo klaar als waterchocola"; "zoo wijs als Salomo's kat".

The *Book of Proverbs* has contributed many a pithy aphorism and picturesque phrase to the stock of English 'household words'.

"There is safety in numbers", for instance, is based on *Proverbs*, XI, 14: "Where no counsel is, the people fall: but in the multitude of counsellors there is safety".

Punch, 1876, Vol. II, 157^b: "If, as *there is wisdom in the multitude of counsellors*, there were saving of time in the multitude of Diaries, no man need henceforth lose a day." Compare *Review of Reviews*, Sept. 15, 1892, 242^b: *There is safety in numbers*, quoth W(illiam) E(wart) G(ladstone)".—*Atlantic Monthly*, March 1887, 334^b: "*There is safety in numbers*, she thought; one does not fall in love with two".

In *Psalms*, CXXXVII, 5: "If I forget thee, O Jerusalem, let my right hand forget her cunning", *cunning* is used in the now obsolete sense of 'skill, dexterity, art'. Hence, the metaphorical expression "his right hand has *lost* its cunning" for 'he is no longer what he used to be, he is sadly changed from his old self, he is getting used up'.—*Athenæum*, Febr. 13, 1892, 211^b: "He [Mr. Stockton, the author of *Rudder Grange*] has by no means *lost* his

cunning as a contriver of queer situations".—*Punch*, 1863, Vol. II (Vol. 45), 21^b: "*Your right hand has not lost its cunning*, nor your left one either".—*Judy*, July 24, 1889, 45^a: "*The Old Parliamentary Hand* (Gladstone), they think, *has lost its cunning*".—*Rev. of Rev.*, Sept. 15, 1893, 291^b: "*At sixty-five her [Mrs. Oliphant's] hand has not lost its cunning*, nor do her later stories evince any lessening of literary power."

In Hughes's *Tom Brown's Schooldays*, 211 (T.) the author says of Martin, the Boy-philosopher, that "in consequence of his chemical pursuits, he had become an *Ishmaelite* in the house". Here, the allusion is evidently to *Genesis* XV, 12, where the angel of the Lord says to Hagar: "And he (thy son Ishmael) will be a wild man; his hand will be against every man, and every man's hand against him; and he shall dwell in the presence of all his brethren".—Compare *Punch*, March 12, 1892, 126^b: "Must fight for your own hand? Oh, ah! precisely.—Only that's *Ishmael*, after all, right out".

The *N. E. D.* i. v. *bewray* says that this verb in the sense of 'expose' has been more or less of a conscious archaism, probably since the 17th century. It is most likely kept alive by the passage in *Matth.* XXVI, 73: "Surely thou art also one of them; for thy speech bewrayeth thee". The last part of this verse is a standing quotation. *Punch*, 1876, Vol. II, 186^a: "Every 'Spirit' is a snob. *His speech bewrayeth him*";—*Punch*, 1884, Vol. I (Vol. 86), 23^b: "*Their speech bewrayeth them*. The cloven hoof of partisan fury peeps out of every paragraph".

Punch, April 8, 1893, 168^b: "Bad enough to have Members working off at public meetings speeches that had been closed in Commons. But if every man is, during the recess, to multiply himself by phonography, *the last state of this country will be worse than the first*".—The last words are directly adapted from *Matth.* XII, 45: "And the last state of that man is worse than the first".

Literary World, June 2, 1893, 505^b: "There is much in these volumes over which the true lover of poetry will rejoice as *he that findeth great spoil*".—Comp. *Psalm* CXIX, 162: "I rejoice at thy word, as one that findeth great spoil".

In the *Punch* number for Aug. 19, 1893, 75^b, there is a short poem, entitled *The Two Pots*, in which the "pot of money" which a hard-hearted employer has made, is contrasted with the "pot" which the toiling artisan has to keep boiling:

When Mammon in commerce "has made a big pot",
He is free to "retire upon what he has got".

Pot! Pot! Gushers talk rot;
But *Demas* "retires upon what he has got".
Children of Gibeon helped, 't is well known,
At filling his pot—barely boiling their own.

Poor pot-au-feu! 'T is to keep you a-boil
Hewers and drawers so ceaselessly toil;
But when they've filled Wealth's big pot full of gold,
What does he care if *their* pot becomes cold!

Pot! Pot! Let the poor go—to *pot*.
Mammon retires upon what he has got!"

In these extracts from a poem of three stanzas there are three Scriptural allusions, of which two are very commonly used.

Demas, the type of the man whose chief aim in life is the amassing of wealth, without scruples as to the means used for that purpose, is taken from II *Timothy*, IV, 10: "For *Demas* hath forsaken me, having loved this present world, and is departed unto Thessalonica".

Demas plays a part also in Bunyan's *Pilgrim's Progress*, and this is probably the reason why his name has become a common stigma to designate him who "turns aside for lucre, and tempts others to do the same". "*Demas*", says Christian in the *Pilgrim's Progress*, "thou art an enemy to the right ways of the Lord of this way, and hast already been condemned for thine own turning aside, by one of his Majesty's Judges, and why seekest thou to bring us into the like condemnation?... I know you; Gehazi was your great-grandfather, and Judas your father; and you have trod in their steps. It is but a devilish prank that thou usest; thy father was hanged for a traitor, and thou deservest no better reward".

Children of Gibeon is a not unusual designation for the victims of the 'sweating' system. It is the title of a well-known novel of Walter Besant's, of which the social condition of the poorest and hardest toilers of the metropolis forms the canvas.

In *Joshua*, IX, 3—16, we are told how the Gibeonites deceived Joshua and the Israelites, and how they were punished; and in v. 23 Joshua is made to say to them: "Ye are cursed, and there shall none of you be freed from being bondmen, and *hewers* of wood and *drawers* of water... for the congregation, and for the altar of the Lord".

Hence the terms *Gibeonites*, *hewers of wood and drawers of water* are often used to designate those defenceless drudges who are mercilessly ground down by grasping employers and insolent middlemen, and in general those who do the lowest kind of work: *Good Words*, 1879: *Little Ireland*: "Both man and wife are out all day long, following some laborious and ill-paid employment; and such children as are not at school are disporting in the gutter, careless and uncared for. The heads of the family rank with the modern *Gibeonites*, are *hewers of wood and drawers of water*".

Of an old lady and her daughter in some New England village, who keep the post-office, and, without knowing it, are visited by the man whom the authorities have selected to become postmaster in their stead, a reviewer in *The Literary World*, Sept. 1, 1893, says: "They *make the angel unawares so welcome*, that being a good diamond though very much in the rough, he made up his mind that . . . there is nothing to do but for him to marry Amanda" [the daughter].—Compare *Hebrews*, XIII, 2: "For some have entertained angels unawares".

Olive-branches, as a half-humorous designation of 'scions' or 'children', is a reminiscence from the Prayer-Book version of *Psalm CXXVIII*, 4: "Thy children like the *olive branches* round about thy table", where the *Auth. V.* has in v. 3 "*olive plants*". The phrase is not unusual also in literary English. Flügel gives several instances, from Charles Reade, Whyte Melville, Mrs. Gore. Compare Lord Lytton, *What will he do with it?* Bk. V, ch. 7: "then, was it [the House of Vipont] sedulously grafting its *olive branches* on the stems of those fruitful New Houses that had sprung up with the Tudors".—*Judy*, Jan. 26, 1887, 41^b: "C. M. J. [the writer's wife] and the *olives* are in splendid condition, and send love".

Mr. Punch's 'Jack in a Box', in a notice of a comedy of Mr. Pintero's in the number for June 10, 1893, 273^a, says that in the piece there is "No re-setting of old saws, no *crackling of thorns* to keep the pot a-boiling, no furbishing up of old Joe Millers".—The real force of the italicised words is understood only on referring to their context in *Ecclesiastes*, VII, 6: "For as the crackling of thorns under a pot, so is the laughter of the fool".

In a few cases the Scriptural phrases we are discussing, preserve grammatical forms that have become obsolete in modern English.

The expression "the powers that *be*" for 'the authorities', is quite common, for instance, in leading-articles; see *Romans*, XIII, 1: "The powers that be are ordained of God". Escott, *England*, I, 242: "In a land of civil liberty, in which political discontent seldom advances beyond the negative stage, or when it assumes a positive form, and is not without some justification in fact, immediately commands the attention of the Legislature, words can have no alarming sound for *the powers that be*".

The modernized 'the powers that *are*' is unusual: *Punch*, Aug. 19, 1893, 77^a: "Ladies and gentlemen hanging about Fleet Street in the vain hope of obtaining interviews with *the powers that are* in the world journalistic".

In almost every case where in modern English the third person singular, present tense, occurs with the ending *-(e)th*, there is a Scriptural reminiscence underlying the construction; see p. 165 'findeth'. Compare also the following: *Review of Reviews*, March 15, 1893, 236^b: "It *passeth* the wit of man to devise arrangements for separating local from Imperial questions in the deliberations of the House of Commons"; *Philippians*, IV, 7: "the peace of God, which *passeth* all understanding"; *Ephesians*, III, 19: "the love of Christ, which *passeth* knowledge".

Jerome K. Jerome, *Diary of a Pilgrimage*, 94, writes: "'Conversation Books', intended to assist the English traveller in his efforts to make himself *understanded* by the German people". This uncouth past participle *understanded* is frequent, especially in humorous or quasi-humorous writing. It is derived, not from the Bible, but from the XXXIX Articles of Religion of the Church of England, agreed upon in 1562, and printed in the Book of Common Prayer; XXIV: "It is a thing plainly repugnant to the Word of God . . . to minister the Sacraments in a tongue not *understanded of the people*"; XXXV: "and therefore we judge them [the Homilies] to be read in Churches by the Ministers, diligently and distinctly, that they may be *understanded of the people*".

Compare *Review of Reviews*, June, 1890, 546^b: "Art, however, is *understanded of few*. Love and religion are of interest to all";—*Punch*, 1879, Vol. I (Vol. 76), 112^b: "a tongue not *understanded of party people*";—*Punch*, 1878, Vol. I (Vol. 74), 145^b: "an Operatic entertainment in English, that is, in a language '*understanded of the people*'";—*Punch*, 1874, Vol. II, 177^b: "And certainly music must be granted to be particularly requisite for Mass

when Mass is sung in a language '*not understood of the people*'; —*Literary World*, Sept. 1, 1893, 149^b: "James Dryden Hosken can be, should be, and, we hope, will be a singer of songs able to be *understood of the people*".

The Book of Common Prayer has tinged the common speech of English people, as well as the Bible has done. There is, for instance, the phrase 'all sorts and conditions of men', which forms the title of one of Walter Besant's best-known novels, and is taken from "A Collect or Prayer for all Conditions of Men, to be used at such times when the Litany is not appointed to be said": 'we humbly beseech thee *for all sorts and conditions of men*, that thou wouldest be pleased to make thy ways known unto them'. Compare *Judy*, April 25, 1888, 201^b: "Outside of Parliament it is manifest that *all sorts and conditions of men* are content with the policy pursued by them [the Ministry], abroad as well as at home"; —*Review of Reviews*, Sept. 15, 1893, 253^a: He (Mr. W. Besant) was a studious and alert observer who had seen foreign countries, and who had mixed with *all sorts and conditions of men*."

To take another example, the collocation *said or sung*, which Cowper uses in *John Gilpin*: "A bottle swinging at each side,—As hath been said or sung", is evidently a reminiscence of the standing injunction in the Prayer-Book: Then shall be *said or sung* (this Psalm following)", which occurs three times in "The Order for Morning Prayer". Comp. *Punch*, Aug. 26, 1893, 93^a: "Their drama—To the tune of the Old Hundredth's '*said or sung*'".

ANNOTATED SPECIMENS OF "'ARRYESE."

A Study in Slang and its Congeners.

I.

'Arry, the ubiquitous, the irrepressible, is by Dr. Murray in his *Dictionary* defined as a "low-bred fellow (who 'drops his h's') of lively temper and manners".

Punch has first "spotted" him, and has probably stood his sponsor. As far back as 1874, *Punch's Almanack* gave a picture of 'Arry on 'Orseback, and so far as I have been able to ascertain it was in 1877 that *Punch* brought the first of that long series of rhymed epistles, professedly written by 'Arry to his "pal" Charlie, in which this characteristic outgrowth of Cockneydom at the close of the nineteenth century is made to unbosom himself on almost every topic of the day, and to air his views of life and society as seen from the vantage-ground of uncompromising 'Arryism.

'Arry, as he paints himself in these highly amusing effusions, is merely the young British Philistine of low life: in him we find all the weaknesses, follies, perversities, imperfections and vices of the average middle-class Cockney divested of all the honourable and redeeming qualities of heart and mind, that, in the Englishman of the better class, go far to make up for his shortcomings.

A few extracts from these letters of his will give the reader a better insight into 'Arry's mode of looking at men and things, than a detailed analysis of his mental constitution could hope to do. In the *Punch* number of April 7, 1887, there is an elaborate letter, headed 'Arry at 'Ome, in which our hero gives an account of his

being "interviewed" by a young man on the staff of the "Mudrake" newspaper, and in recounting his conversation with the reporter, he frankly lays open the inner workings of his mind.

The *Mudrake* "young man" ¹⁾ having requested an interview, 'Arry writes,

"I tips 'im a note, a offhander in course; that's the reglar swell form; If yer wants to be took for a topper, yer mustn't be 'arty or warm".

In the course of the conversation 'Arry professes himself a great admirer of that erratic genius Lord Randolph Churchill:

"I'm built on the same sort o' lines

As Lord Randolph hisself—bless his boko! ²⁾ See here how his photygraffshines. If I could pull in the ochre ³⁾, and pile on the lingo like him,

I'd give some on 'em change for a monkey ⁴⁾. But there, though I ain't in
the swim ⁵⁾,

I can pull the same stroke. Tory Demmycrat? Yus, that's my stripe ⁶⁾ to a T. It means 'Arry plus Arrystockracy. Wot better 'blend' can there be?

Hedgercation? Well, that's as you take it. I fancy I'm fair 'in the know,' And wot I ain't learnt ain't wuth learning".

Here is his view of life in a nutshell:

"Wot's life, if yer carn't spoon the pooty ⁷⁾, lap lotion ⁸⁾, or stake yer 'arf
quid? ⁹⁾

Gar'n! ¹⁰⁾ Gives me the 'ump ¹¹⁾, all this kibosh ¹²⁾ 'bout morals, and taste,
and all that,

My tastes, you'll perceive, ain't Philistian: I'm arristo all round my 'at ¹³⁾".

¹⁾ It is not a little curious that the colloquial term "young man", to denote a clerk or assistant, can be traced to the English Bible: II *Samuel*, IV, 12: "And David commanded his *young men*, and they slew them, and cut off their hands and feet". Compare the following quotations: *Punch*, 1881, Vol. I (Vol. 81), 74^b: "Most of Mr. Punch's *Young Men* are 'on the wing'".—*Academy*, Febr. 4, 1893, 105^a: "The editor.... does all his own searches for his own articles, and does not merely commit them to one of his '*young men*'".—*Punch*, 1865, Vol. II (Vol. 49), 73^b: "I will offer one (a polished oyster-shell) to each of your accomplished *young men*".

²⁾ *Boko* = nose; originally pugilists' slang.— ³⁾ *Ochre* = money, from the yellow colour of sovereigns.— ⁴⁾ *I'll give him change for a monkey*—a "monkey" = £500; the phrase means: I'll give him a piece of my mind.— ⁵⁾ *I atn't in the swim*—I don't belong to the "upper ten"; see *infra*.— ⁶⁾ *My stripe*—commercial slang for "pattern, kind, sort".— ⁷⁾ *Spoon the pooty*—court the fair.— ⁸⁾ *Lap lotion*—drink good liquor.— ⁹⁾ *Quid*—sovereign.— ¹⁰⁾ *Gar'n t*—a vulgar exclamation expressive of jeering contempt.— ¹¹⁾ *Gives me the hump*—puts my back up, nettles me. Cf. Jerome K. Jerome, *Idle Thoughts of an Idle Fellow*, 14: "'Arry refers to the heavings of his wayward heart by confiding to Jimmie that he has 'got the blooming hump'".— ¹²⁾ *Kibosh*—nonsense.— ¹³⁾ *Arristo all round my hat*—an aristocrat all over.

In another letter "'Arry at the Sea-side" (*Punch*, Sept. 10, 1887) he thus accounts for his *bonnes fortunes*:

"You see if a feller would tackle
A feminine fair up to dick, he 'as got to be dabs at the cackle.
And that's where *I* score, my dear Charlie".¹⁾

"Owsomever flare up and blow 'exes'²⁾ is always my motter, yer see;
And I never minds blueing the pieces³⁾ purwided I gets a good spree".

Here is his estimate of the other sex, as given in *Punch*, April 13, 1889:

"But Woman! Well, woman's all right enough, not 'arf a bad sort of thing,
When a fellow is young and permiskus⁴⁾. And when he has 'ad his fair fling,
And wants quiet diggings or nussing, she *do* come in 'andy no doubt;
In fack, taking Woman all round, she's good goods⁵⁾ the world can't do
without.
But washup 'er, Charlie? Wot bunkum!"

And in the same letter he emphatically comes forward as a
"representative character":

"The Modern Young Man? Wy, that's *Me*, Charlie! 'Arry's the model and type,
But no more like Buchanan's⁶⁾ stuffed dummy than prime *pully souty's*⁷⁾
like tripe.

At the Pubs and the Clubs it's all one; it is me sets the fashion, old pal,
And we're all of a mind to a hinch about togs, lotion, larks or a gal.
This here Chivalry ain't in our *maynoo*⁸⁾; we ain't sech blind mugs as all that.
The Modern Young Man must be wide-oh! He's never a spoon or a flat;

¹⁾ In sober English these three lines mean: If a man would secure the favours of a girl who knows fairly well what's what, he ought to be a glib speaker, and *that* is my strong point.— ²⁾ *Flare up and blow exes*—go it, and never mind the expense.— ³⁾ *Blueing the pieces*—spending money freely.— ⁴⁾ *Permiskus*—promiscuous. In vulgar parlance this word means "gay, fast, bent on seeing life". The word seems to be a great favourite with vulgar speakers. It is especially in use as an adverb in the somewhat vague sense of 'irregularly, in a makeshift way, without ceremony, by accident'; *All the Year round*, Febr., 1885, 430: "With a triumphant whoop they would literally fall upon the prostrate 'lushington', bash him—or her—about 'promiscuous', and roll him in the mud or dirt".—*Punch*, 1876, II, 12: "I wonder how Swells would like to do their courting so *promiskus*".—*Punch*, 1878, II, 178: "His good lady called on the sculptor and his wife at the studio, *promiscuously*, as she had done on the Spratts".—*Punch*, 1879, I, 201: ['Arry *loq.*] "That's the form; and it isn't a line you'd 'ave 'it on, *permiskus*, I guess;—It's genius, that's wot it is, spots new fakes in deportment and dress".— ⁵⁾ *Good goods*—shoppy slang: a prime article.— ⁶⁾ Robert Buchanan, poet, essayist, and playwright, published in 1889 certain articles on "Modern Chivalry and Pessimism", in which he pointed to the decline of chivalry among the young men of the period. They gave rise to a good deal of controversy.— ⁷⁾ *Pully souty*—'Arry's pronunciation of the *poulet sauté* of a French bill of fare.— ⁸⁾ *Maynoo*—menu, bill of fare.

Takes nothink on trust, don't 'part' ¹⁾ easy, is orkurd to nobble or spoof ²⁾;
And there's only three things he believes in—himself, a prime lark, and the oof ³⁾".

Without to the full allowing 'Arry's claim, it must be granted that there is usually a dash of more or less unconscious 'Arryism in the average young man of the period, and it is the merit of the unnamed contributor to *Punch* to have focussed this 'Arry element with great skill, and shown it up in its various bearings on life, manners, and morals.

It is this skill, and the satirical undercurrent which is never absent, that prevent 'Arry's epistles in *Punch* from palling on the reader, while his irrepressible animal spirits and undeniable smartness to some extent redeem his unutterable caddishness.

This is not the place to enter at length into a discussion of the 'Arry view of life; what I intend in these pages is merely to bespeak the reader's attention for the dialect 'Arry uses as the vehicle for his speculations on life and men.

'Arry's language is the vulgar London dialect, strongly dashed with slang, sporting and shoppy; so strong in fact is the infusion of it, that there is hardly a line of his rhymed effusions that can be understood without a pretty close acquaintance with the most recent and often most ephemeral slang of the London streets, shops and offices. 'Arry's slang is 'shoppy' in the first instance, but is at the same time markedly tinged with elements drawn from every province of the vast domain of sport, and with Americanisms, which are rapidly gaining ground even considerably higher up in the social scale.

I now proceed to give certain specimens of 'Arry's first and of his later manner, numbering the lines consecutively for more convenient reference. By way of comment on the specimens selected, I shall then discuss his pronunciation, vocabulary, grammar and style, so far as they differ from the Standard English of educated speakers.

I would have this discussion looked upon as supplementing Prof. Joh. Storm's able treatment of 'Vulgar English' in his *Engelsk Filologi*, pp. 141—163 and 269—305 of the Christiania edition, which I may suppose to be in the hands of most of my readers in the German translation brought out by the author himself. A valuable paper on this subject appeared a few years ago in *Englische Studien*, XII, p. 197 ff., entitled *Die Dialektsprache bei Ch. Dickens, von W. Franz in Bierstadt*.

¹⁾ *Part*—viz. with his money.— ²⁾ *Orkurd to nobble or spoof*—awkward (hard) to outwit or get the better of.— ³⁾ *Oof*—coin; see *infra*.

II.

So far as I have been able to ascertain, 'Arry's first letter appeared in No. 1892 of *Punch* (Oct. 13, 1877). Though comparatively bald and colourless when set against the 'sparklers' which he threw off in later years, when his hand was thoroughly in, it will bear reprinting, since the leading features of the 'Arry type are all distinctly traceable even in this first effort.

'ARRY ON HIS 'OLIDAY.

Being an Epistle from that notorious and ubiquitous Person, luxuriating for the time in rural parts, to his Chum Charlie, confined in Town.

- Wha' cheer, my dear Charlie? 'Ow are yer? I promised I'd drop yer
a line;
I'm out on the trot for a fortnit; and ain't it golumphusly fine?
Bin dooin' the Swell pretty proper, I beg to assure yer, old man.
4 Jest go it tip-top while you're at it, and blow the expense, is *my* plan.
- Bin took for a Nob, and no error this time; which my Tailor's A 1.
The cut of these bags, Sir, beats Poole out of fits. (Are yer fly to the pun?)
And this gridiron pattern in treacle and mustard is somethink uneek,
8 As the Girls—but there, Charlie, *you* know me, and so there's no call
for to speak.
- My merstarsh is a coming on proper—that fetches 'em, Charlie my boy!
Though one on 'em called me Young Spiky, which doubtless was meant
to annoy.
But, bless yer! 't was only a touch of the Green-eyed, 'acos I looked sweet
12 On a tidy young parcel in pink as 'ung out in the very same street.
- O Charlie, such larks as I'm 'aving! To toddle about on the sands,
And watch the blue beauties bathing, and spot the sick muffs as they lands,
Awful flabby and white in the gills, and with hoptics so sheepishly sad,
16 And twig 'em go green as we chaff 'em; I tell yer it isn't half bad.
- Then, S'rimps! Wy, I pooty near lives on 'em; got arf a pocketful here.
There's a flavour of bird's eye about 'em; but that's soon took off by the beer.
The 'bitter' round here is jest lummy, and as for their Soda-and-B.,
20 It's ekal to 'fiz', and no error, and suits this small child to a T.
- The weeds as I've blown is a caution;—I'm nuts on a tuppenny smoke.
Don't care for the baths, but there's sailing, and rollicking rides on a moke.
I've sung comic songs on the cliffs after dark, and wot's fun if that ain't?
24 And I've chiselled my name in a church on the cheek of a rummy stone
Saint.

So, Charlie, I think you will see I've been doing the tourist to-rights:
 Good grub and prime larks in the day-time, and billiards and bitter at nights;
 That's wot *I* calls 'oliday-making, my pippin. I wish *you* was here;
 28 Jest wouldn't we go it extensive. But now I am off for the pier,

To ogle the girls. 'Ow they likes it! though some of their dragons look blue.
 But Lor! if a chap *has* a way with the Sex, wot the doose can he do?
 The toffs may look thunder and tommy on me and my spicey rig-out,
 32 But they don't stare yours faithfully down, as it's all nasty envy, no doubt.

Ta, ta! There's a boat coming in, and the sea has bin roughish all day;
 All our fellows will be on the watch, and *I* mustn't be out of the way.
 Carn't yer manage to run down on Sunday? I tell yer it's larks, and no kid!
 36 Yours bloomingly,

'Arry.

P.S.—I have parted with close on four quid.

The epistle just given exhibits 'Arry's doings at Margate. To show how his command of racy language has improved by practice, I subjoin a few extracts from a later letter on the same subject " 'Arry at the Sea-side " (*Punch*, Sept. 10, 1887). The delight with which he "spots the sick muffs as they lands, awful flabby and white in the gills", has become keener still, the language in which he gives it expression is far more picturesque, and there is a much greater fulness of characteristic detail.

" Boats coming in from Boolong,
 And I wouldn't miss that not for nothink. The wind blows a little bit
strong,
 And there's bound to be lots on 'em quisby ¹⁾, some regular goners, dessay.

 Pooty gals with complexions like paste-pots, old mivvies ²⁾ gone green
with the queers:
 Little toffs ³⁾ with their billycocks raked ⁴⁾, jest to swagger it off like,
yer know,
 But with hoptics ⁵⁾ like badly-biled whelks.

To see lardy ⁶⁾ Toffs and swell ladies, and smart little girls with no fuss,
 'Anging round on the listen and snigger as though they wos each one of hus.
 They likes it, my lad, yus, they likes it, the Music Hall patter and slang.
 Yet some jugginses ⁷⁾ kick at my lingo as vulgar! oh, let 'em go 'ang.

¹⁾ *Quisby*—queer, owing to sea-sickness.— ²⁾ *Mivvies*—fogeys.— ³⁾ *Toffs*—swells.— ⁴⁾ *Raked billycocks*—pot-hats worn jauntily askew.— ⁵⁾ *Hoptics*—eyes.— ⁶⁾ *Lardy*—stylish, tip-top; see *infra*.— ⁷⁾ *Juggins*—fogey.

Take a run, Mister Mealymouthed Critic, go home and eat coke ¹⁾, poor
old man.

And all this, with the larks on the sands, niggers, spotting the bathers,
that's *spiff!* ²⁾
Sails round, going bobbing for whiting, and singing at night on the cliff!"

'Arry's first letter in *Punch* elicited a reply from his chum Charlie, which appeared in the next number (Oct. 20, 1877), and gives a vivid picture of that kindred spirit's attempts to enjoy himself, while dire want of 'the ready' compels him to remain 'in populous city pent'.

CHARLIE TO 'ARRY.

In reply to the Epistle from the latter gentleman which appeared in the last number of "Punch".

Well, 'Arry, ole pal! this comes 'oping as 'ow you are hup to the nines;
Though I haven't much doubt on that pint after reading your rollicking lines.
If I'd got a few shots in the locker, I'd jine yer on Sunday with joy;
40 But I carn't square the odds with old Cocker,—won't run to it, 'Arry
my boy.

The Gov'nor's a screw, as you know, and he's cut down *my* screw to a
quid.
Trade's bad, the old buffer declares, which in course that is all bloom-
ing "kid";
Then I put on the pot rayther 'ot on the Ledger, and didn't quite land;
44. So, yer see, I am hout of the 'unt, and carn't jine yer in doing the grand.

But I envies yer, 'Arry! the picter you paints is as temptin' as jam:
New togs, lots of tin, with fine gals, and fine weather! it's prime, and
no flam.
Lor! shouldn't I jest like to twig yer a trottin' about by the sea,
48 A-takin' the shine out of toffs, and a-takin' in Soda-and-B!

But Town's none so dusty jest now, though it's empty of orl the *erleet*;
There's plenty of spice at the Music 'Alls, lots of rare larks in the street.
If one *carn't* do the pier when the sick 'uns is landing—the richest of
sights—
52 One can make a good shift with our "barney" along the Embankment
o' nights.

¹⁾ *Go home and eat coke*—a vulgar phrase expressive of contempt, corresponding to the Berlin slang phrase: *Lass dir Thee kochen!* = Va te promener! —
²⁾ *Spiff*—piquant.

It's as good as a play, I can tell yer, the game as we now carries on,
A-nobbling some funky old buffer, a-chivving some fat forrin don;
And as for the sprees with the petticoats—there! it's a caution to snakes!
56 The peelers? Lor bless yer, my pippin, *they* don't interfere with our fakes.

That Druskywich business, I reckon, has jest about flummoxed the "Cops";
We've the run of the streets, and no error, once out of the glare of the shops.
The papers is pitching it stiffish concernin' the rule of the Rough;
60 But jigger them penny-a-liners! Who cares half a snap for their stuff?

Recollect them old capers at Islington, where we got caned by a bloke?
Ah! he *were* a 'ot member, that swell were, and lickings like his is no joke.
But *our* high old sprints is more proper, and jest safe as houses beside,
64 For calling us Cads breaks no bones, and that's all the topsawyers has tried.

68 "More Peelers!" the papers is crying. Oh yes, like that Druskywich lot! A dufer as can't put the double on Coppers deserves to be shot. We've bin doing it lately, I tell yer, and means for to keep hup the game. Wot! Stop all our street larks? No fear! Which the bloomin' suggestion's a shame.

So you see you ain't got *all* the fun, though you're doing the toff out
of Town.
Yet I should like a boss at the bathers, and wish I could jest toddle down.
I've two and a tanner,—no, blarm it! can't fix it, wus luck, so good-bye!

72 Yours, scrumpshusly,
Charlie.

P.S.—It's jest dusk, so I'm out on the fly.

I shall now give two specimens of 'Arry's later manner. The first is taken from *Punch*, December 1, 1888, and the second from the number of February 23, 1889.

The following are 'Arry's views on the burning question of

COMPETITIVE EXAMINATIONS.

Dear Charlie,—I'm down on my luck, fairly chucked, and no error, this go.
I was in for a slap-up new crib, and I thought I should come out top row;
And would you believe it, old pal, though I did do a bit of a cram,
76 I was bunnicked slap out of the 'unt all along of a bloomin' Exam!

Me, Charlie! and bested at last by a lantern-jawed son of a gun,
A ginger-aired juggins in gig-lamps, who romped in before me like fun;
Mugged a lot about Parley Voo, histry, and grammar, and Latin, and stuff,
80 But no more in the know *as a man*, than a monkey—the tow'-eaded muff!

And this is wot Cramming has brought us to, Charlie! *Him* give me the chuck, Becos he can spell a bit better, and me sech a scorchers? Wot muck!

Hedgercation's a fraud, my dear boy, as they shovel it into us now,
 84 And I'm glad as some toffs as 'ave twigged it are raisin' a bit of a row.

Them there Nineteenth Century nobs knows their book, my dear boy, and
 no kid.

Wish they'd asked me to tip 'em *my* notions; I wouldn't ha' charged
 arf a quid.

I'm that fair on the bile, mate, about it. Competitive system? No doubt!

88 They may give it fine names and be blowed, but I call it a blooming
 Knock-Out.

It plays into the 'ands of the mugs and the mivvies, the saps and the sneaks,
 That's wot this dashed "System" does. A goose may be stuffed in six weeks
 Fit to cackle slap through an Exam., but it's all blessed fiddlededee

92 To suppose that competitive cram ever turns out sech sparklers as me.

We are on the wrong lay, that's a moral; the duffers are 'aving the pull;
 Jest look at the Germans, dear boy, how they're stealing a march on
 John Bull.

Your sandy-topped Sausage in specs is a copping our cribs and our tin;

96 Whilst becos *we* carn't creak in 6 languages—bust 'em!—we've not a look in.

It's like this, old pal. Hedgercation is all very well in its way,

But it isn't the lingo as does it. A party may 'ave lots of say,

And yet when it comes to true smartness he simply mayn't be in the 'unt,

100 And it is jest these 'ere pattering prigs as is giving us snide 'uns the shunt.

Book-learning, dear boy, is like ochre, you don't want to spread it too fur;

If we'd all hedgercation and oof there would soon be a pooty fine stir.

Teach all the poor kids 'ow to patter Hitalian, and play upon flutes,

104 And who'd sweep our chimbleys and sewers, or polish our winders and
 boots?

It's much too dashed levelling, Charlie. The few as has bullion or brains
 Is meant for top-sawyers as certain as mountains is higher than plains.

Yus; Life is a 'andicap, Charlie; it *would* be a blessed fine catch,

108 If yer trained all the duffers free gratis, and made all the pots start
 from scratch!

No privilege, Charlie, no patronage? Yah! that's all radical rot;

It's 'ad a long innings and wot's the result? Things is going to pot.

The swells 'as to sweat, and that spiles 'em, the commoners cram, and

go queer,

112 Whilst 'Arry's cut out by a mug with a head like a dashed pot o' beer.

Pooty nice state of things and no error! "Life's jest a long scramble",

sez Harrison,

"Of pot-hunting". Yus, and he's right, and 'as 'it on a O. K. comparison.

Blarmed noosance, yer know, if a fellow can't nobble a crib and a screw,
 116 Without being crammed with more kibosh than Clive and Lord
 Wellington knew.

Walter Wren takes the tother side. Jest so! He lives up that street,
 dontcher see;
 He's the crammiest crammer of all; wish he'd taken a turn, mate, at *me*;
 He'd ha' shoved me through somehow, you bet; he's a long-headed, 'ard-
 'itting cove,
 120 But a gent as is really a gent doesn't want to be *kep* on the shove.

Sez Wren, "Would you bring back old jobbery?" Walter, dear boy,
 that may do
 For a slasher in Quilter's new monthly, the flaming "Flamingo Review."
 Nepo—wot's it?—Sounds nobby, no doubt, but remember that there
 Board o' Works!
 124 Human Nature is still Human Nature, and all on us cottons to perks.

We wants it made easy for right 'uns, and nice for the nobs—and wot 'arm?
 There ain't enough nests to go round, let the few keep 'em cosy and warm.
 That may not be highpolite morals, or wirtue on stilts, but I'll trouble you
 128 To say if it isn't the way of the world, my dear W. W.?

To be worried 'arf out of our senses—us dashers—by dollops of cram;
 And then spiked like a juggins at last by an eye-bunger called an Exam.;
 Great Scott, it's a jiggered fine joke; I'm with Freeman: Exams are all evil,
 132 And if we don't bosh up that bizness Old England will go to the Devil.

Appointment by patronage? Ah! that's yer sort, mate; I freeze onto that.
 Wot patron of sense would pluck *me* 'cos I hadn't got grammar quite pat?
 I'm fly, know each game on the board; yet becos facts and dates I
 carn't carry,
 136 That tow-'eaded mug cops the crib, and I'm chucked!

Yours, disgustedly,
 'Arry.

My last specimen introduces us to

'ARRY ON THE ICE.

Dear Charlie,

'Ow's Eighty-nine serving you? Fust time I've wrote yer this year;
 It's a pelting like fun as I start, and we're in for a drencher, I fear.
 Skates to-day seems as useless as snowshoes. I've only 'ad mine on me
 twice,
 140 But I do want to tip yer the tale of the gammock I had on the ice.

The year began topping, dear pal, though old blokes as would doss in a bog,
 So long as 't was muckily warm, did complain of the frost and the fog.
 Fog and frost! The old gonophs may grumble along o' the cold and
 the dark,

144 But they do me a treat. Who wants light when you're out for a lap
 and a lark?

Ony wish as they'd stay a mite longer, the frost more pertikler, old pal.
 That's the wust of our climate, confound it! It's jest like a firty young gal,
 On the shift and the shove all the time. 'Ardly got your skates out of pop,
 148 When the ponds as wos stone in the mornin', at night is all slither
 and slop.

I don't lose no time I essure you; as soon as the puddles gits friz,
 I'm down on the parks like a pop-gun; it's sure to be tidy good biz.
 If yer carn't mount the irons, my pippin, and go for a fair rattle round,
 152 There is sure to be *some* barney on, if there's mivvies and mugs on the
 ground.

Oh, the mugs and the mivvies, dear Charlie! Wot would life be wuth
 without them?

It is sech as gives sport to hus snide 'uns. I went to Hyde Park, and
 took 'Em.

You know little 'Em of the Boro'; as smart as they make 'em she is,
 156 And I don't know a dashinger 'and at a 'op and a bottle of fizz.

Couldn't skate, so I hofferred to learn her; in course she was on like a shot;
 You trust 'er, old man; she knows 'Arry, and twigs that he's up to
 wot's wot.

Pooty foot, too, she 'as, and no error; I tell yer it fair did me proud.
 160 When I screwed on the steel to them trotters, and steered her along
 through the crowd.

I'd been the day prevyus, but, bless you, the Bobbies was then on the
 ramp,

And the trees was all 'ung with "Prohibits", the hice being thin-like
 and damp.

"'Ware oh!" wos the cry; but we worked 'em, mate, me and jest two
 or three more,

164 Till the hice-men wos reglar at sea, and the crushers went dotty ashore.

We dodged 'em, we did ducks and drakes with big stones as went
 skidding along,

And bashed one or two gals on the hankles. In course this was rorty
 and wrong,

But the fun of it, Charlie, the fun of it! Lor', I did laugh fit to crack,
 168 When I shied a big chunk at a hice-hole, and caught a hold bloke in
 the back.

He 'owled and went down like a hegg, and the crushers was soon on the nick,
But A 1 ain't a sprinter, and 'Arry for Bobby's a trifle too quick.
So we kep up the barney, dear boy, till the icemen and slops was that riled,
172 That they pooty nigh bust, and the ice, so the papers all spluttered,
was spiled.

Spiled? *We* didn't find it so, Charlie, not me and 'Em Bates didn't; no, Bit rough and cut-up round the edge; but we chanced it, and didn't we go! 'Em was just a bit sprawly, in course, and we sometimes came down with a run.

176 But who cares for a cropper or two? Wy, the gals think it arf of the fun!

We cannoned a pair of rare toffs, fur and feathers, mate, quite *ah lah Roose!*
We wos all in a pile on the hicc, and the swell he let hout like the doose.
But his sable-trimmed pardner, a topper, with tootsies *so* tiny, dear boy,
180 Well, I do not believe she arf minded, a spill is a thing gals enjoy.

" 'Old hup, Miss ", I sez; " no 'arm done: it's all right hup to now,
 don'tcher know ",
 And she tipped me a look from her lamps, as was sparklers and fair
 in a glow.
 If she didn't admire me—well, there, 'Arry don't want to gas, but
 'Em Bates
 184 Got the needle tremenjus, I tell 'yer, and threatened to take orf the skates.

I soon smoothed 'er feathers down, Charlie. But, oh! the rum
 look and the smile
 As that other one tipped me each time as we passed. She'd a heye
 for true style,
She 'ad and no error. Lor' bless yer, the right sort, *they* knows the
 right sort,
 188 And that's wy I 'old as Park-Skating's a proper Society Sport.

Helps the great Modern Mix, my dear feller. You know 'Arry ain't a
low Rad.
And if there's one thing I 'ate like bad whiskey, old man, it's a Cad.
All your levellers ought to be squelched. Skilly round is the biggest
of hums,
192 But the dough in Society's Cake's getting more and more mixed with
the plums.

They ain't all at top, not the plums ain't; it's stirabout now, my dear boy;
If a gent who ain't flush with the ochre, yet knows 'ow to tog and enjoy,
Courts and Clubs, big Ball Marsquees, ancetrer, ain't no call to look
down on *him*,
196 'Cos he's one on 'em, Charlie, at 'art, though he mayn't 'ave shoved
into their swim.

Suppose *I* struck ile or nicked nitrates! Lor bless yer, the swells would
soon find
 I wos born for their Mix, dear old pal, me and them being all of a mind.
 Then me and that sparkler in sables might do a waltz round on the skates,
 200 Though at present I 'ave to put up with grey Astrykan cuffs and 'Em
Bates.

Well, my turn may come, mate, who knows? There's lots like me come
out top-row;
 Of course the thor bunnicked the hice up afore we 'ad 'ad a fair go.
 Howsomever, the Winter ain't over; as soon as a kid it will carry,
 204 The very fust ones on, you bet, will be 'Em and
Yours, bobbishly,
'Arry.

III.

Spelling and Pronunciation.

As a rule, 'Arry's spelling is the conventional one usual in written English; it becomes phonetic in two cases: firstly, in certain instances where the conventional spelling utterly fails to represent the negligence of *colloquial* utterance; and, secondly, where some *Cockney* pronunciation has to be marked.

Instances of the first we have in *fortnit* (2), *tuppenny* (21), *manige* (35), *dessay* (p. 175), *pooty* (17), *forrin* (54), *histry* (79), *noosance* (115), *bixness* (132), *reglar* (164), 'em (= them) (196) etc.

Passing over such well-known vulgarisms as the dropping of the *h*, *ekal* for 'equal', *doose* for 'deuce', *jine*, *pint*, *spile* for 'join, point, spoil', *hup*, *hice* for 'up, ice', *rayther* for 'rather', *temptin'* for 'tempting', *wirtue* for 'virtue' etc. etc., all of them fully discussed by Storm l. c., we cannot fail to be struck by the fact that certain Cockneyisms exemplified in the 'Arry rhymes, and marked as such by the spelling, can hardly be set down as "vulgarisms" any longer, seeing that they have the sanction of so cultured a scholar as Henry Sweet.

'Arry consistently spells 'can't' *can't* (35, 40, 44, etc.).

Sweet holds that "vocalised *r*" is dropped after the vowel-sound heard in the first syllable of *father*, so that in his phonetic notation *alms* and *arms*, *father* and *farther*, are identical.¹⁾ Miss

¹⁾ Comp. *Punch*, 1879, Vol. I (Vol. 76), 241: "Mr. J. Lowther said Government couldn't prevent proselytising by *alms*—spelt with an L."

Soames (*Introduction to Phonetics*, 43), too, says, that it seems to her that "in the best Southern English *aa*, as heard in *father*, is not a diphthong", and on p. 151, that *ah* in German *lahm* is identical with English *aa* in *father*. Vietor, *German Pronunciation*, p. 21, also identifies the vowel-sound of German *da* with that of *a* in *father*, and Miss Soames agrees with Sweet in saying that *r* is silent in *arms*, *cart*, *part*. I note in passing that English *aa* heard in *hart*, is not the same vowel as that heard in Dutch *haat*, and that the difference in pronunciation between these two words, is not owing to any diphthongal pronunciation of English *aa* in *hart*, but to the fact that English *aa* in *hart* is the wide *mid-back* vowel, and Dutch *aa* in *haat* the wide *low-back* vowel of Storm-Sweet's Table of Vowels.

But in 'Arry's pronunciation, which is *not* the best Southern English, *aa* is decidedly diphthongal, and it is this peculiarity of the Cockney *aa* that the interpreter of the 'Arry dialect in *Punch* represents by spelling *can't* (= *kaant*), "carn't" (*kaaənt*). In this Cockney pronunciation a "vocalised *r*" is developed after the *aa* sound, whereas in the *best* Southern English *aa* is always kept pure, and *r* always silent after it.

The same Cockney *aaə* is in the 'Arry letters figured by *ar* in the second syllable of *merstarsh* (= moustache) (9), in *arf* (= half) (17, 176 etc.), in *Marsquees* (= masqués) (195), and frequently represented in *Punch* by such spellings as *Par* and *Mar* for 'Pa' and 'Ma', *Mariar* for 'Maria', *charnce* for 'chance', etc.

According to Sweet and to Miss Soames, 'vocalised *r*' is also dropped after the vowel-sound heard in English *all*, if there is still another consonant after it, as in *board*, *lord*, so that according to these two authorities the best Southern English sounds *lord* and *laud* alike. Here, however, Miss Soames admits that a diphthongal pronunciation of the vowel-sound in *lord*, i. e. *lōəd* is often heard from the lips of educated speakers.

The 'Arry pronunciation would seem to ignore the pure *ō* pronunciation heard in *all*, *laud*, altogether, and invariably to develop "vocalised *r*" after the *ō* vowel-sound.

This diphthong *ōə*, which educated Southern English has in such words as *store*, *four*, *door*, *roar*, Cockney English has wherever Standard English has pure *ō*; also in cases where the *ə* is not due to any vocalisation of the *r*.

To figure this peculiarity of the Cockney dialect, the 'Arry writer

in *Punch* uses the combination *or*, which must be understood to represent the diphthong $\partial\partial$. This Cockney $\partial\partial$ is heard in 'Arry's *thor* (202) for "thaw", and in his *orl* (49) for "all".—Comp. *Punch*, 1877, Vol. I (Vol. 72), 243^a: "Madame Tussaud (or 'Toosore' as the Million call her)"; *Punch*, 1863, Vol. I (Vol. 44), 12^b: "Can you imagine a Peer, saying, for example, 'sor' for 'saw'?" Thus in "Notes from the Diary of a City Waiter" in *Punch*, "Robert" consistently spells "hospital" *horsespittle*, which is instructive, inasmuch as it points to the vulgar lengthening of the vowel in the first syllable of *hospital*, and the subsequent diphthongisation of the vowel thus lengthened.

The lowest depth of vulgarity is marked by the pronunciation of the *â* in *glass*, as $\partial\partial$, a pronunciation exemplified in *Punch*, July 29, 1893, 40^b: "See the ole admiral in the cocked 'at a takin' sights through 'is spy-glorss!"—This, however, is not met with in the 'Arry letters.

In connexion with this point the *orf* for "off" in l. 184 is curious. The ∂ (= *a* in *all*) sound in *off* is no longer a vulgarism, and 'Arry of course converts this ∂ sound into the diphthong $\partial\partial$. See Sweet, *History of English Sounds*, 2nd. Ed., § 807: "In Living English ∂ is lengthened into ∂ before the same consonants which lengthen *æ* into *â*, as in *froth*, *cross*, *frost*, *off*, *often*, *soft*, the ∂ being kept before the voiced consonants in *gosling*, *of*, just as *æ* is preserved in *as*. The ∂ is, however, still common in the words *froth* etc., and some words never have ∂ , only ∂ , such as *moss*, *foster*, *gospel*".

I have mentioned that in educated Southern English the diphthong $\partial\partial$ is heard in such words as *roar*, *door*. The Cockney tendency to sound the diphthong $\partial\partial$ in such words as *law*, *thaw*, of course brings such words as *roar* and *raw* very close to each other in sound, and is often utilised in *Punch* for the purposes of punning; e. g. *Punch*, April 9, 1887, 173^a: "I don't think . . . that Rivière quite likes that sort of chaff; and by making that noise, you see, you touch him on the *roar*" (= "raw", sore spot); *Punch*, 1881, Vol. I (Vol. 80), 300^a: "In choosing this Lion subject, Mr. W. Taylor shows that he knows how to work up the *roar* material".

The same result of identifying the sounds of *roar* and *raw* is reached by the swell pronunciation of *roar* with the vowel-sound ∂ . The extreme swell will pronounce "bore" *baw*, dropping the *æ* altogether.

As an illustration of the tendency in Living English to lengthen ∂ to ∂ before *th*, *ss*, *st*, *ff*, *ft*, I subjoin the following verses from

Punch, June 30, 1888, 303^b, in which *course*: *cross*: *horse* are made to rhyme: "As a matter of course—It makes Hanbury cross—To see how knaves saddle the Cavalry horse."—Comp. *Punch*, 1860, Vol. II (Vol. 39), 209^a: *Caufy*? (= coffee)—wot is *caufy*?" The vulgar Cockney dialect has this lengthening of *ö* to *ô* also before other consonants than those mentioned by Sweet. Thus *dog* is vulgarly pronounced *dawg*. *Punch*, 1877, Vol. II (Vol. 73), 233^a: "Man and Boy, I've been accustomed to *dawgs* for 45 year".

As to the vowel-sounds in *course* and *horse* being used in a rhyme, I need hardly remind the reader that it is now universally admitted, except in Grammars and Pronouncing Dictionaries, that in the best Southern usage long *o* before *r* is always sounded *ô*, so that *hoarse* and *horse* are pronounced alike. See *Punch*, 1872, Vol. I, 44^b: "Whereupon Mr. Barlow cheerfully replied that Miss Sheridan [an actress] so far resembled a pony, inasmuch as she was, unfortunately, on that evening 'a little hoarse'".

Unaccented *o* in the termination *ow* is sounded as a shortened English long *ô* in educated speech, e. g. in *widow*, *swallow*, *hollow*. The Cockney pronunciation is apt to substitute for this shortened *ô* sound the obscure vowel usually figured by *ə*, and sometimes called "vocalised *r*". This leads to such spellings as *feller* for "fellow" (189), *foller* for "follow", *widder* for "widow", *winder* for "window" (104). In spoken English the vocalised *r* of *hoar*, *store* becomes supradental *r* before a vowel, as in *hoary*, *store up*. False analogy now leads to the pronunciation figured by the spellings *follering* for "following", *hollering* for "hollowing", and to the well-known "I had no *idear* of it", which Sweet maintains to be the practice of educated Southern speakers.

Cockney pronunciation also uses the obscure vowel *ə* in other unaccented positions, where Standard English uses a shortened (*j*)*u*, a short *ɪ*, or other unaccented vowels. 'Arry likes to figure this obscure vowel *ə* by *er*; e. g. *hedgercation* for "education" (83, 97, 102); *socierty* for "society" (188), where *er* represents the *ə* which vulgar speakers substitute for the *ɪ* sound in the third syllable; in *erleet* for "élite" (49), *er* (= *ə*) takes the place of the French *é* sound. Here is an instance of *ə* for unaccented *ö*: *Punch*, Aug. 26, 1893, 88^a: "We must bust up *Mernopoly*", sez Sam, a-looking martial." The enclitic *you* in such questions as "How are you?"

is also merged under the *ɔ* sound, and 'Arry accordingly spells "'Ow are yer?" (1), and in "I promised I'd drop *yer* a line", most probably pronounces the *r* of *yer* before the following vowel.

Most of the peculiarities of Cockney pronunciation above referred to, are hit off in the following interesting extract from *Punch*, 1876, Vol. I, 74^a: "A Pronouncing Bee [alluding to the Spelling Bees, which were all the rage at the time] would probably afford the following amongst other no less elegant examples of popular utterance:

"Ask"—ast, arsk, awsk, (*Cockney*) ax. "Basket"—barsket, bawsket. "Class"—clarse. "Master"—mawster, muster, measter (*Rustic*). "Bad"—baud, bod (*Superfine Rustic*). "Bore"—baw (*Superfine Swell*). "Bull"—bul (*Northern Rustic*). "Pudding"—pudding, *ud* as in *mud* (*ditto*). "Common"—kimmon. "Cover"—kivver. "Creature"—creacher. "Curiosity"—curoosity. "Ear"—year. "Here"—ear. "Draw"—drawr. "Law"—lawr. "Saw"—Sawr (*Cockney*). "See"—zee (*Rustic*). "Face"—vecacc (*Rustic*). "Grievous"—grievious. "Tremendous"—tremenjus. "Hand"—'and. "House"—'ouse. "Hour"—hour. "Honour"—honour. "Horse"—hoss, 'orse, oss. "I"—oi (*Northern Rustic*). "Spaniel"—spannel. "Spirit"—sperrit. "Thanks"—thenks. "Time"—toime. "More"—moor (*Rustic*). "New"—noo. "Duty"—dooty. "Tuesday"—Chooseday, Toosday. "Tune"—toon. "Veal"—weal. "Vehicle"—vehicle. "What"—wot, vot. "When"—wen. "Which"—witch. "You"—yer.

Some other vulgarisms referred to in the extract just given, are also exemplified in the 'Arry letters.

I have shown, by the example of 'Arry's *orf*, that in Cockney pronunciation there is a tendency not only to lengthen *ɔ* into *o* in certain positions, but to further diphthongise this *o* into *ow*, in which last process the *o* is necessarily somewhat shortened without changing its characteristic sound.

The opposite tendency, that of shortening the *o* of educated English to *ɔ*, also obtains in vulgar Cockney English. It is exemplified in 'Arry's *becos*, '*cos*, '*acos* for "because", and in the vulgar *oss* for "horse", and *mossel* for "morsel"; Comp. *Punch*, April 13, 1889 ['Arry on Chivalry]: "I should make you sit up jest a *mossel*." Curiously enough, another isolated corruption of *o*, viz. into the vowel sound of *but*, usually figured by *ʊ*, is heard, not among the London vulgar, but from the lips of the mincing, and more especially in the

Law Courts, where Counsel invariably address the judge as "My *Lud*!" See *Punch*, Sept. 1, 1888, 102^b: *Counsel (addressing Vacation Judge)*: "My *Lud*, in this case I appear to ask your *Ludship* for leave to have a petition to wind up a Company answered at an early date". Comp. *Punch*, 1878, Vol. I (Vol. 74), 280^b: "No distinction now exists between the two branches of the profession, my *Lud*, or rather, my Lord".

Wus for "worse" (72), *fust* for "first" (137, 204), *must* for "worst" (146), *wuth* for "worth" (153), *bust* for "burst" (96, 172), exemplify the decidedly vulgar substitution of the vowel in *but* for the one in *burn*. This is also exhibited in the vulgar *puss* for *purse*, in *cuss* for *curse*, and in *cussed* for *cursed*, when used as an adjective. *Punch*, October 29, 1887, 201^b: *Professional, emerging in opposite direction*: "Three red clocks, two *pusses* and a white slang (= watch-chain), I ain't done so dusty! 'Ooray for the right o' Free Meetin', I sez".—

Cuss in the sense of 'man', 'boy' would seem to be an Americanism. It may have been a disparaging term in the first instance, to denote one who is a 'curse' to those who have dealings with him, but Artemus Ward uses it jocularly for 'man', 'fellow'; e. g. *Artemus Ward His Book*, 1: "A Kangaroo (a amoozin little Raskal —'t would make you larf yerself to deth to see the little *cuss* jump up and squeal)".—The adjective *cursed* is in Shakespeare always spelt *curst*, in the sense of 'shrewish, waspish, termagant'. *Cussed*, in a nearly related sense, would seem to be an Americanism, but it is pretty freely used in colloquial English in the sense of 'perverse, contrary, against the grain'. The word is not explained in any work of reference that I am acquainted with, and it may not be superfluous to illustrate it by a few quotations. *Punch*, May 26, 1888, 252^b: "House met at two. Needn't have met at all, only for the *cussedness* of Conybeare".—*Review of Reviews*, January 15, 1892, 70^b: "The days when a distinguished architect could plan all his rooms crooked, and run his pointed windows into his ceilings, out of very *cussedness* or false Mediævalism".—*Punch*, 1883, Vol. II (Vol. 85), 65^a: "But once, out of pure *cussedness*, they changed about, and I got into a mess".—J. K. Jerome, *Diary of a Pilgrimage*, 102: "I mused upon the wickedness of the world and of everybody in it, and the general *cussedness* of all things".

Of *bust* for "burst", Dr. Murray says i. v. *bust*, that the subst. and the verb are "often adopted with humorous intention, especially in

the United States; specially 'a frolic; a spree' (*Bartlett*).—The verb is found in the sense of 'decamp': *Judy*, Febr. 15, 1888, 74^b: "Spopkins "*busted*", and is now serving at a bar in the Transvaal, where the gin does not agree with him".—Compare *Punch*, 1883, Vol. I (Vol. 84), 47^a: "Or whether he (the Sun) 's just *busted up* like a rocket".—*Punch*, July 30, 1887, 45^a ['Arry]: "Where d'yer think as I spent my last *bust up* (= outing)?"—

It is worth noting that the two vulgarisms last mentioned, *ö* for *o*, and *v* for the vowel in *burn*, are especially found before *s* and the latter sometimes before *th*; viz. in *because*, *horse*, *morsel*; *worth*, *first*, *worst*, *burst*, *curse*, *worse*, *purse*, *nurse*, etc.

The phrases *don'tcher know* (181) and *dontcher see* (117) are very instructive, since they exhibit the process by which *t + j* naturally becomes *tʃ* in rapid and careless utterance, as is the rule in the more usual pronunciation of such words as *nature*, *picture*, *culture*, *nurture*. In the same way *d + j* has a tendency to become *dʒ*, as in *soldier*, *verdure*, *grandeur*, *procedure*, and, vulgarly, in *duke*, *deuce*; e. g. *Punch*, June 3, 1893, 257^a: "As for Joey Chamberlain, why, he's only trying, before he's made a *juke* of, to drive a few more Birmingham screws into the coffin of the Home Rule Bill". Vulgar, and indeed colloquial, English extends this process to cases where *t(d)* and *j* belong to different consecutive words, as in "don't you know", which becomes *don'tcher know*, a pronunciation that may be heard in circles decidedly above the vulgar: *Punch*, 1884, Vol. I (Vol. 86), 156^a: "It's all very well for him to have a lark, *doncha*", said Mr. Christopher Sykes.—Thus "what do you" is vulgarly pronounced as *wodger*, the *t* of *what* being apt to be slurred over also in other positions; see "*Wha' cheer*" in line 1 of the 'Arry letters.—*Wodger* is *Punch's* phonetic spelling of the phrase as heard from the lips of the vulgar. The *Punch* number of June 9, 1888, pp. 275 and 276 contains certain "Voces Populi", picked up on the occasion of the ascent of a female aeronaut, in which a husband in humble life indignantly asks his wife: "*Wodger* s'pose she's going up in—a steam-ngine?" And a little further on, the good lady having given vent to a feeling of pity for the heroine of the day, he says: "Pore thing? *Wodger* tork (= talk; see p. 183) sech rubbish for? Ain't she paid for it?"—See also *Storm*, p. 66.

Vulgar English is fond of inserting *i* before the endings *ous* and *our*. *Storm* exemplifies from Dickens and other writers such forms as *faviour*, *defendiour*, *momentious*, *grievious*, *mischievious*, *tremendious*, *parient*, etc. etc. (*Engelsk Filologi*, 153). *Tremendious* leads to 'Arry's *tremenjus* (184) by the process just described, which also accounts for the *dʒ* sound in *hedgercation* (83,97,102), the *dju* of the second syllable becoming *dʒə* and then *dʒə*; see p. 185.

Bin for "been" (3, 15 and *passim*) is hardly a vulgarism any longer; Dr. Murray in the Oxford Dictionary admits both *bin* and *bin*.

With respect to *jest* for "just" (4,19,28, etc.), I find that this is Sweet's pronunciation as given in his *Elementarbuch des gesprochenen Englisch*. It is probably of American origin, at least *ɛ* for *ʊ* is a Yankee peculiarity which we also find in *shet*, the almost universal Yankee pronunciation of "shut" (*Storm*, p. 181), and perhaps a remnant of Middle English *schetten*, "to shut".

'Arry's later letters also have *sech* for "such" (82,92,154, etc.). As I have already observed United States peculiarities are in great favour at present with a large class of English speakers.

Ole for "old" (37) would seem to be an Americanism too. Schele de Vere, *Americanisms*, 221, says: "[The backwoodsman] speaks of himself in mock modesty as *this child* ¹⁾, or more self-assertingly, as *this horse*, and his friend is affectionately greeted with: Wal, *Ole Hoss*, how are ye?"

As in *ole*, *d* is also dropped in the exclamatory "Lord"! , vulgarly pronounced *Lor!* (*lɔə*) (47, 167, 187, 197), often written *Law!*

Wy for "why" (17, 176, 180 etc.), *wot* for "what" (23, 27, 30, 82, etc.) is no longer a mark of vulgarity. Miss Soames, *Introduction to Phonetics*, p. 35, says: "The sound *wh* occurs only at the beginning of words, and many persons—most Southerners indeed—never use this sound, but substitute for it the voiced consonant *w*. They pronounce *when* like *wen*, *whale* like *wail*, and

¹⁾ So does 'Arry, l. 20: "It's ekal to 'fiz', and no error, and suits *this small child* to a T."

so on. But those who generally omit this sound may sometimes be heard to utter it in an emphatic "where?"—Sweet, *History of English Sounds*, 2nd Ed. § 973: "In vulgar English—as also generally in *Southern Standard English*—*wh* is levelled under *w*".—Victor, Western and Trautmann express themselves to the same effect.

Vot for "what", a marked peculiarity of the Weller dialect in *Pickwick*, seems to be on the wane as a London vulgarism; it is not exemplified in the 'Arry pronunciation as figured in *Punch*.

Wot, however, continues to be stigmatised as a vulgarism in *Punch's* sprightly pages, thus reminding us of the old lady told of by Alexander John Ellis, who stoutly asserted that she always pronounced *lecture* as *lektjuə*, and the very next minute unawares said *lektʃə*, with the same ending as *teacher*, just like other people. See *Punch*, 1882, Vol. I (Vol. 82), 276: "No self-respecting Waiter will grasp the meaning of your commands without many repetitions of his shibboleths 'Hay, Sir?' and 'Wotsy (= what do you say), Sir?'"

As additional decidedly vulgar pronunciations and corruptions not referred to by Storm, I cite: *gal* (= gæl, gel) for "girl" (46, 166, 146, 180), which in l. 146 is made to rhyme with *pal* (= pæl), thus showing the vowel-sound to be æ, or vulgarly ě; compare *Punch*, 1863, Vol. II (Vol. 45), 222^a: "In Unspunnen Castle this Baron did *dwell*,—He had but one daughter, a werry fine Swiss *gal*.—*Punch*, 1881, Vol. I. (Vol. 80), 208^a: "Place aux dames!—make way for the "*Gals*"—so let us begin with *Gal*. (= Gallery) No. I" [at the Royal Academy Exhibition].—*Punch*, Aug. 27, 1892, 88^c: "Sort o' cosy romanticky feeling a-paddling along them *canals*—With the manderlines twangling all round, and the laugh of the gayest of *gals*" ['Arry in Venice].

Fur for "far" (101), rhyming with *stir*. Compare *Punch*, December 26, 1891, ['Arry on Arrius]:

"Wot's a haitch but a garsp, arter all? Yer swell haspirate's only a breath,
Yet like eating green peas with a knife, it scumfoodles the sniffers to death;
As a fack the knife's 'andiest, *fur*, and there's many a haitch-screwing toff
Who would find patter casier biz if the motter was "haspirates is hoff!"

Yus for "yes" (107, 114); *kep* for "kept" (120, 171), like the *fack* for "fact", in the extract just given, are merely the result

of indolence; so are *only* for "only" (145), *ekal* for "equal" (20), and *curoosity* and *spannel*, mentioned on p. 186.

The spelling *essure* for "assure" (149) probably means that 'Arry pronounces the obscure vowel in the first syllable as the obscure *ə* in the second syllable of *better* (see p. 185); it should be kept in mind that in Standard English unaccented vowels are less apt to be slurred over, if they are *before* the accented syllable, than when occurring after it.

Gits for "gets" or "get" (149) may be compared with *min* for "man", *mim*, *mem* for "ma'am", referred to by Storm on p. 304.

Rayther for "rather" (43) is an old-fashioned pronunciation, which Walker the orthoëpist still recognised as admissible in educated speech.

Ah lah Roose (177) is 'Arry's way of figuring his pronunciation of the French phrase "à la Russe". The spelling *ah* is the usual way to represent the affected swell pronunciation of the obscure vowel *ə* in the second syllable of *nature*, *waiter*, *picture*, *culture*, *colour*; see *Punch*, Febr. 10, 1877, where in a skit at "Modern Æsthetics" we find the spellings *picktchah*, *cullah*, *naytchah*. The sound of this *ah* is that of *a* in *father*, shortened. This *a* sound is also heard in the swell *doncha* for "don't you (know)", exemplified on p. 188. Compare *Punch*, June 24, 1893, 300^b: "Great comfort to one in my position to have an ally like that. Sort of fosterbrother, *doncha*".

Further exaggeration leads to the pronunciation figured by *culchaw* for "culture", a spelling much affected by humorous writers.

The latest fashion in vulgar Cockney pronunciation seems not to have found favour with 'Arry as yet; at least I do not find it exemplified even in the latest 'Arry epistles. Below our hero's depth of vulgarity there is a lower still.

I mean the substitution of the diphthongal sound in *wine* for that of the *a* in such words as *late*, and the substitution of the diphthongal sound in *pound* for that of the *o* in such words as *no*.

Phonetically, this amounts to substituting *ai* for *ēi*, and *au* for *ōu*.

Of these hyper-vulgar pronunciations I have found the first exemplifications in print in *Punch's Almanack* for 1882: *The Steam-launch in Venice*; 'Andsome 'Arriet: "Ow my! If it 'yn't that bloomin' old Temple Bar, as they did *aw'y* with out o' Fleet Street!" ['A.

'A. is looking at the Bridge of Sighs overhead]. *Mr. Belleville* (referring to *Guide-book*): "Now, it 'yn't! It's the *fymous* Bridge o' Sighs, as Byron went and stood on; 'im as wrote *Our Boys*, yer know!"—'*Andsome* 'Arriet: "Well, I never! It 'yn't much of a Size, any'ow!"—*Mr. Belleville*: "'Ear! 'ear! *Fustrategy!*"—Compare *Punch*, Aug. 10, 1889, 71^a: A Fat Lady (who has been ejaculating "Oh! it is a *shime*, it is!" at every fresh instance of Royal expenditure); *Punch*, April 29, 1893, 202^b: "Now, yer know, what I say is, if you're going to be a Artist, yer should try to *mike* it something like!"

IV.

Grammar.

Here, too, I pass over such well-known vulgarisms as *ain't* for "is not", adjective forms used adverbially, redundant *which* introducing a sentence (5), *a coming* for "coming", *they lands* for "they land", *I calls* for "I call", *you paints* for "you paint", *the papers is pitching* for "the papers are pitching", *you was* for "you were", *he were* for "he was", *it do* for "it does", *we means* for "we mean", *took* for "taken", *wrote* for "written", *frix* for "frozen" (149), *me* for "I" (77, 81, 173, 198, 199), *them* for "those" (85, 160), *as* for "which" or "who", *as how* and *as* for "that" (conjunction), *that* for "to that degree" before adjectives (87), comparatives such as *dashingier* (156), *to learn* for "to teach" (157), *howsoever* for "howsoever" (203), etc. All these points are fully discussed by Prof. Storm in his *Engelsk Filologi*, and in many cases traced to older usage, preserved in the vulgar dialect.

There are a few points of vulgar usage, however, exemplified in our texts, to which I would draw attention.

The 'Arry letters given above, contain a few curious instances of the cumulative negation, so familiar to students of Middle English; e. g. l. 149: "I don't lose no time"; l. 173: "Spiled! *We* didn't find it so, Charlie, not me and 'Em Bates didn't; no"; l. 193: "*They* ain't all at top, not the plums ain't".

Ain't = "haven't" (69) is characteristic of a far lower depth of vulgarity than *ain't* = "is not", "are not", or "am not", since it

implies the dropping of the *h*, in a strong-stressed word ¹⁾.

But it is quite as common, even in the English of educated people, to hear *he has (done it)* contracted to *he's (done it)*, as to hear *he's (sure to do it)* for *he is (sure to do it)*; because the dropping of the *h* at the beginning of the weak-stressed *has* is *not* a vulgarity. It follows that in colloquial usage *he's* may stand for both *he has* and *he is*. This has led to some curious perversions of language, which are gradually finding their way into print. The first two words of the sentence "That has nothing to do with it", are in spoken English sounded "that's"; and this may by thoughtless speakers be mistaken for a contraction of "that is". As the result of this confusion we find *nothing to do* and *something to do* used as a sort of phrasal adjectives, in the sense of *unconnected* and *connected*; e. g. *Punch*, 1865, Vol. II (Vol. 49), 196^b: "A gentleman in a black mask, supposed by the Gallery *to be something to do* with Guy Fawkes". *Punch*, 1880, Vol. I (Vol. 78), 195^b: "It *isn't much to do* with literature", says Dick Boilingbrook.—*Punch*, 1882, Vol. II (Vol. 83), 165^a: "Fillies (= *French* filets), which, I am bound to say, I refused to touch at first, thinking that fillies must *be something to do* with horses". *Punch*, January 16, 1892, 41^b: "A Wife's Secret" (*nothing to do* with the old play of that name).—*Punch*, June 3, 1893, 264^b: "I am no doubt your legal guardian—you wish to consult me? What is it? *Is it anything to do* with a mortgage?"

I strongly suspect that "he's done" = *he has done* (= he has finished the task before him), wrongly expanded to "he is done", has also given rise to the use of *done* as an adjective in the sense of "ready", which we find to be alarmingly on the increase in such phrases as *I'm done*, *we're done*, *they're done*, etc., colloquialisms which are cropping up even in literary English.

The phrase *he has done* = "he has made an end, concluded", is also used in the metaphorical sense of "he has ceased to have any interest, concern, or transactions" (with a person or thing). In this acceptance "to *be done* with a person or thing" is frequent in the English of our day.

Examples of *to be done* and of *to be done with*: Forster, *Life of Dickens* (Household Ed.) 58: "I wrote to him in the belief that

¹⁾ No such taint of vulgarity attaches to *you're not*, because in this case the verb is weak-stressed, whereas in *you haven't* the verb is strong-stressed.

he *was* nearly *done*.—"Why, bless you", he wrote back, I shall not *be done* till Wednesday night".—Boughton, *Sketching Rambles in Holland*, 158 (Ch. XI): "As if the whole community had agreed to build them at once and for all time, and *be done with it*".—Algernon Swinburne, *Chastelard*, II, 2: "For my part, —I am resolved to *be well done* with love". *Id.*, *ibid.*, III, 1: "Now I shall die and *be well done* with this".—McCarthy, *History of the Four Georges*, I, 153 (T.): "He is always assuring the world in tones of highly suspicious eagerness that he *is done* for ever *with it* [the world] and its works and pomps". *Id.*, *ibid.*, 193: "All but the very bitterest opponents were glad *to be done with* the whole business.—*Atlantic Monthly*, January, 1887, 139": "The stream, glad *to be done with* its work in the village mills, goes dancing down through a deep, rocky ravine". *Ibid.*, March, 1887, 329": "You will have to tell a great fib before you *are done*". *Ibid.*, July, 1887, 54": "Let him hear it [the will], and let us *be done with it*. I can't stay here all day".—Traill, *Sterne* [in Morley's *English Men of Letters*], 109: "Meanwhile, the idyll of Captain Shandy's love-making was gradually approaching completion; and there are signs to be met with—in the author's correspondence, that is to say, not in the work itself—that he was somewhat impatient *to be done with it*, at any rate for the time".

"O Charlie, such larks as *I'm 'aving!*" (13).—The use of the "Progressive Form" of *to have* in the sense of "to enjoy (as something to be eaten, drunk, smoked, etc.)" is *not* a vulgarism; it is only colloquial. It is frequently heard in the catch phrase "What a day he *is having!*" *e. g.* *Punch*, March 5, 1892, 114": "What a day he *is having*, to be sure!" *Punch*, 1882, Vol. I (Vol. 82), 9": "What a day you *are having*, to be sure!"—*Punch*, 1882, Vol. II (Vol. 83), 276": "Seems to me, Toby", John Bright said, as we *were having* a cigar in the Smoking-Room, "this Second Resolution is playing the devil with the House".—*Punch*, May 21, 1887, 252": "Laughingly observing that he seemed to have *been having* an 'all night sitting'". *Punch*, 1860, Vol. II (Vol. 33), 59": "The Obstructives have *been having* a rare time of it in Parliament".—*Punch*, 1881, Vol. II (Vol. 81), 166": "The pick-pocket and the burglar *are having* what the Americans call a 'high old time' of it".

I am having is also used if *to have* means "to cause (to be done)", as in "*I am having* a house built for the young couple", where "*I have* a house built" would be unusual. Thus we distinguish between "*I had* a house built on the left bank", and "*I was having* a house built, etc."

A distinct feature of colloquial, not necessarily vulgar, English are the numberless phrases analogous with the literary *to go mad*. Flügel i. v. *go*, quotes literary instances of *to go out of one's mind*, *to go frantic*, *to go blind*, *to go lame*, *to go grey* (of the hair), *to go a deadly colour* (= to turn ashy pale), *to go wretched*.

'Arry has *to go green* (= turn green with anger) (16), *to go queer* (111), *to go dotty* (164), which are decidedly vulgar. But the note of vulgarity is in the adjectives, not in the verb, and there are a large number of analogous constructions with *go* in colloquial and even in literary English, so that it would seem that in these phrases *to go* is rapidly driving out the older *to turn*, to mark a sudden, sometimes even a gradual, or incipient, change. From this point of view the following batch of modern quotations may have a certain interest.

In the following there is nothing slangy or vulgar: W. Besant, *Lament of Dives*, 110: "It is really true that you have *gone serious*, and taken to work?"—*Punch*, March 11, 1893, 109^a: "It means playing ducks and drakes with things all round, and letting the whole business *go* thoroughly *rotten*".—*Athenæum*, July 23, 1892, 124^b: "The amateur could have *gone content* without the earliest variants of the poems".—In the last two quotations *go* does not mean "to turn", but respectively, "to become", and "to rest".—McCarthy, *Short History of Our Own Times*, I, 95 (T.): "The country *went wild* with railway speculation".—*Punch*, January 23, 1892: "One more great Voice *gone silent*" [Cardinal Manning, died January 14].—*Punch*, January 26, 1889, 39^a: "With regard to the farmer's family that have all *gone stone-deaf* from the noise, you might, perhaps, have an aurist down to look at them".—*Punch*, 1878, Vol. I (Vol. 74), 12^a: "Horse *gone lame* through roughing" ("scherp zetten").—*Imperial Germany* by Sidney Whitman, 69 (T.): "From fifty upwards we are... inclined to think the German *goes stale* sooner than the Englishman".

Colloquial English is somewhat partial to phrases like *on the mend* for the present participle *mending*. To be kept *on the trot*, to be *on the watch*, *on the move*, *on the look-out*, are well-known examples. Wordsworth uses *on the fret* in *The Prelude*: "The Brabant armies *on the fret*—For battle in the cause of liberty". Compare *Punch*, May 21, 1887, 252^a: "Mr. and Mrs. Gladstone kindly nursing the dollies of Dollis Hill. Several Dollies *on the mend*".—*Punch*, 1877, Vol. I (Vol. 72), 101^a: "Mrs. Grundy *on the boil*".

Thackeray is very partial to this construction, as has been pointed out by Hoppe in his *Supplem. Lexikon*, where he illustrates from Th.'s works *on the whimper*, *on the gallop*, *on the laugh*, *on the grin*.

The constructions here mentioned are of recent date, and seem to have arisen when Gerunds with the preposition *a* before them, e. g. the eighteenth century phrase "he is a mending", were becoming obsolete, or began to be looked upon as vulgar.

As is his wont, 'Arry considerably extends the domain of this colloquialism, and in our texts we find *on the fly* (72), *on the bile* (= boiling with rage) (87), *on the shove* (120), *on the shift and shove* (147), *on the ramp* (= rampant) (161), *on the nick* (= nicking, trying to "run us in") (169). Compare *Punch*, Sept. 10, 1887, 111^b: ['Arry] "'Anging round *on the listen and snigger*".

V.

Vocabulary and Style.

In dealing with the 'Arry Vocabulary, I shall as a rule leave unnoticed such more or less slangy colloquialisms as are usually found referred to in the Dictionaries.

I shall frequently have to refer to the useful but sadly uncritical *Slang Dictionary*, New Edition, 1873 (*Sl. D.*). It will be seen in the sequel that 'Arry has long outgrown this repertory of vulgar speech, and leaves it "nowhere" so far as its claims to completeness are concerned. Nor is there much to be said for a much later work, Baumann's *Londinismen*, which is not an improvement on the *Slang Dictionary*, and bears evident marks of having been compiled hurriedly and with slight care for accuracy.

If in certain cases in which the student is left to his own resources as regards the explanation of a word or phrase, I have succeeded in hitting the mark, this is owing to my having consistently followed the plan of citing parallel passages from the considerable quantity of 'Arry literature which in the last fifteen years *Punch* has placed at our disposal, and which I have diligently utilized for the purposes of the present study.

Before entering on a more detailed discussion of the 'Arry vocabulary, I would premise that in numerous cases it is almost impossible to draw the line between vulgarity and the easy negligence of colloquial Standard English. Under these circumstances I have thought it best to include many words and phrases belonging to the border land that separates these two domains of English usage, without attempting to determine their exact social status. Vulgarisms are constantly being raised to the superior rank of colloquialisms; the process is always going on, the line that parts the two is continually shifting, and a good deal depends on the individual sympathies, the social surroundings, and the age of the person to whom appeal is made regarding the status of a given word or phrase.

Vulgar English is rich in more or less synonymous terms for certain ideas that constantly recur to the vulgar mind.

In 'Arry's dialect, one whom he looks up to as his superior in rank or education, is a Swell (3, 111), a Nob (5, 85, 125), a Toff (3, 48, 84, 177), a Grand (44), a Don (54), a Top-sawyer (64, 106).—Of these terms *toff*, *nob* and *grand* are decided vulgarisms, the others are reputable enough; in "College *dons*" no other term can be conveniently used, *swell* has fully established its claim to general recognition, and *top-sawyer* used to be a great favourite with the humorous writers of the first half of the present century.

I would here say a few words about a phrase, not exactly a 'Arryism, which in sense corresponds pretty closely to what we understand by a *top-sawyer*. English political satirists often allude to the great "Panjandrums" of Government, by which they mean the heads of Government Departments, the highest officials, the "bigwigs". Under similar circumstances we speak in Dutch of "de Oomes (in den Haag)".

Punch, March 12, 1887, 124^a: "He knows how to deal with political bigwigs, and to bring the influence of the great *Panjan-*

drums of Parliament to bear locally at need... Yet there are few more simply charming spectacles than a *Panjandrum* dealing out personal compliments or political spoon-meat to the Peddlingtonians under the sagacious direction of "Our Secretary"; *Atlantic Monthly*, Nov. 1886, 712^a: "In the midst of a queer.... dream, last night, I thought the Great *Panjandrum* appeared to me with the kind offer to have some one class of my fellow-beings immediately exterminated"; *Punch*, 1881, Vol. I (Vol. 80), 70^b: "What (are) the great *Panjandrum*s who bring London to such passes? Answer (*sotto voce*) Asses!"; *Review of Reviews*, March 15, 1892, 256^b: "As for Sir Charles Dilke, he said I (Mr. Stead) was a '*pangan-derin*' (sic) advertising for fame'—whatever that may mean"; *Punch*, 1884, Vol. I (Vol. 86), 111^a: "The great *Panjandrum*s of Officialdom.... would, if they had their will, no doubt make it a capital offence without benefit of clergy".

The origin of the phrase is told by Foster in his *Life of Samuel Foote*, the dramatist (1722—1777). Macklin the actor, in a lecture on Memory, had boasted that "he had brought his own memory to such perfection that he could learn anything by rote on once hearing it".—When the lecture was over, Foote wrote the following farrago of nonsense to test old Macklin's memory: "So she went into the garden to cut a cabbage-leaf, to make an apple-pie; and at the same time, a great she-bear, coming up the street, pops its head into the shop. 'What! no soap?' So he died, and she very imprudently married the barber; and there were present the Pickinnies, and the Joblillies, and the Garyulies, and the *Grand Panjandrum* himself, with the little round button at top; and they all fell to playing the game of catch as catch can, till the gunpowder ran out at the heels of their boots".

Persons whom 'Arry dislikes or despises, because their views of men and things do not tally with his, he styles: blokes (61, 141, 168), duffers (66, 93, 108), son of a gun (77), juggins (78, 130), mugs and mivvies (89, 112, 136, 152, 153), saps and sneaks (89), gonophs (143). Somewhat more reputable are his descriptive terms muffs (14, 80), buffers (42), prigs (100), a lot (65).

To these disparaging slang synonyms of "man" we may add josses, which, though not occurring in our texts, is frequently employed by 'Arry; e. g. *Punch*, Dec. 26, 1891, 303^b ['Arry on Arrius]: "Jest fancy a gentleman not knowing Greek!" So a

josser named Froude—Said some time ago, Oh, Gewillikins! ¹⁾ Must have been dotty or “screwed” (= drunk); — *Punch*, Dec. 17, 1887, 280^a [’Arry on his Critics]: “Stale, too, orful stale, my young *josser*. It’s what all the soap-crawlers say,—If a party ’as “go” and “high sperrits”—percise wot you praise me for, hay?—If he “can laugh aloud”, as you say *I* can, better than much finer folk, —Will you ticket ’im “vulgar”, for doin’ it? Oh, you go ’ome and eat coke”.—What ’Arry means by a soap-crawler, I can only guess at. Elsewhere he speaks of soap-board crawlers: *Punch*, 1878, Vol. II (Vol. 75), 196^a [’Arry]: “Well, soap-board crawlers might ’owl, but it suits *me* right up to the knocker”; *Punch*, Jan. 31, 1885, 60^a [’Arry on ’Onesty]: “The ’igh-flying crickits (= critics) may splutter, the sleek soap-board crawlers may sniff”.—If we consider that ’Arry uses soapy, of which in colloquial English the ordinary meaning is “flattering, glozing, unctuous” ²⁾, in the sense of “sanctimonious, hypocritical”, for example, *Punch*, 1878, Vol. II (Vol. 75), 121^b [’Arry]: “I ’ave heard soapy sneakers protest, and declare the whole thing *infry dig*.” (= *infra dignitate*) —we are led to conclude that by soap(-board) crawlers ’Arry means sanctimonious moralists or mealy-mouthed sticklers for decorum, but I cannot give any information as to the origin of this grotesque phrase.—“Go home and eat coke!” is a very vulgar phrase, with which we may compare the Berlin slang “Lasz dir Thee kochen!” It seems to be a variant of “to eat dirt, to eat humble-pie” = to apologize humbly or abjectly, to knuckle under. ’Arry is very fond of the phrase, *e. g.* *Punch*, Aug. 27, 1892, 88^a [’Arry in Venice]: “But sez Luck, “Oh, go ’ome and eat coke!”; *Judy* Dec. 19, 1888, 292^b: “And he’s to be my lawful husband, and you are not, so go home and eat coke!”; *Judy*, Sept. 5, 1888, 111: “I guess I’ll make him eat coke”, opineth ye Jones; *Punch*, Sept. 10, 1887, 111^b [’Arry at the Sea-side]: “Take a run, Mister Mealy-mouthed Critic, go home and eat coke, poor old man”.

¹⁾ “Gewillikins!”, a meaningless exclamation, often met with in the ’Arry rhymes; the Dutch might be supposed to use “Jeminie Joosje!” in corresponding cases; *Punch*, Sept. 24, 1892, 133^c [’Arry at ’Arrygate]: “Then—Gulp! Oh Gewillikins, Charlie! it gives yer the ditherums, it do”; *Punch*, 1880, Vol. II (Vol. 79), 113^a: “Gewillikins! And I’m happy, too! I feel like a pea-nut that a Bowery small boy’s goin’ to shy at a song-and-dance man”.

²⁾ Of the late Bishop Samuel Wilberforce the story is told, that, when he was asked why people called him “Soapy Sam”, he answered directly: “Because I am so often in hot water, and always come out with my hands clean”.

Bounder, a contemptuous term for a man; this use of the word seems to be of very recent origin, and it is not exactly a 'Arryism; sometimes it would seem to denote a "masher", but in other quotations it has a much more contemptuous import, "humbug", almost "cad". *Punch*, March 29, 1890, 145^a: "There's Papa crossing the lawn with, oh, such a horrible man following him!—Lord B. Regular *bounder*. Shocking bad hat"; *Review of Reviews*, Febr. 1892, 123^a: "An Australian view of the English "*bounder*"; *Punch*, July 30, 1892, 37^a: "He was Colonel in the *Bounders* Green Volunteers"; *Ibid.*: "By the way, did you notice that there was a "*bounder*", who was reversing? ¹⁾ [at a ball] . . . the brute bounced against us, and sent us flying. Never even apologised"; *Academy*, Aug. 20, 1892, 149^c: "Her half-brother George (a shocking '*bounder*'), afterwards Sir George Richmond"; *Punch*, Sept. 17, 1892, 122^b: "And the bullying *bounder* was beaten at last"; *Punch*, Febr. 25, 1893, 89^a: "Extraordinary little *bounder*—wants me to price his dinner for him"; *Punch*, 1882, Vol. I (Vol. 82), 145^b: "Put him hup—put the *bounder* hup!" [of a pugilist who is down].—From the last quotation it would appear that *bounder* it originally fistic slang. The following quotation is from a humorous book, entitled *Unnatural History*, in which various types of humanity are drawn on the basis of their resemblance to well-known animals: *Literary World*, June 16, 1893, 552^b: "The ass, the bear, the *bounder* or kangaroo, the bull, the dog, the fox". Compare also, *Punch*, Aug. 26, 1893, 89^b: "And you think you'll be off: as your talk halts and flounders,—For you feel most distinctly, they're not in your line,—And you say to yourself, 'Yes, these Johnsons are *bounders*',—But before you can go, you have promised to dine!"

Any person or thing 'Arry admires after his lights, is to him A 1 (5), somethink uneek (7), a caution (21), a caution to snakes (55), a topper (179), a sparkler (92, 182, 199), the right sort (187), a scorcher (82), a dasher (129), yer sort (133).

Himself he designates mock-modestly as this child (20); com-

¹⁾ *To reverse*, a technical term in waltzing: to turn round in the opposite direction, to prevent giddiness; in accordance with the advice given in Shakespeare's *Romeo and Juliet*, I, 2: "Turn giddy, and be help by backward turning". *Punch*, 1882, Vol. I (Vol. 82), 102: *Snookson*. "*Reversing*" seems to be going out of fashion, Mrs. Vere de Vere". *Mrs. V. de V.* "It never came in"; *Ibid.*, 109^a: "Shall—we—a—'*Reverse*'—Miss—Lilian?"—"Reverse, indeed! The idea! Why it's as much as you can do to keep on your legs as it is!"

pare *Punch*, 1877, Vol. II (Vol. 73), 9^b: [A young lady writing: "*This child* was very particular about her get-up, I assure you"; *Punch*, 1865, Vol. II (Vol. 49), 90^b: "However, here is something that suits *this child*,—the salmon cutlet and pickles. What a noble thing is pickles! Even as a retort the word has great classic power".

With a side-glance at his office-duties, 'Arry speaks of himself as yours faithfully (32), with which compare the Dutch 'Arryism: "*Daar mot den ondergeteekende niks van hebbe!*" = "Not for Joseph!"; with self-assertive confidence in his superior knowingness, as a man (80), a snide 'un (100, 152), a feller (115), a gent (120, 194), a right 'un (125).

His friend he addresses as dear Charlie (1), old man (3, 158, 190), Charlie my boy (9), my pippin (27, 56, 151), ole pal (37, 75, 97, 145, 198), dear pal (141), mate (87, 163, 177, 201, etc.), dear boy (83 and *passim*), my dear feller (189).—Another 'Arryesque style of address, but not represented in our texts, is "my tulip": *Punch*, 1875, Vol. II, 69^b: "Ah, we well recollect, in Life's race when we started,—Then Best Natives [oysters] were eightpence a dozen, galore,—But now, save as a dream of an era departed,—We "Remember the Grotto", *my tulips*, no more"; *Punch*, Nov. 17, 1888, 232^a: "Why, Robert, my *toolip*, what on airth are you dooin there?"; *Punch*, 1861, Vol. I (Vol. 40), 225^b: "For, though an individual of the masculine gender is sometimes addressed as "*my tulip*", that form of address is a familiarity bordering on contempt".

The following quotations exemplify some other styles of addressing his friend, occasionally used by 'Arry. *Punch*, 1884, Vol. II (Vol. 87), 180^a ['Arry]: "'Ow are yer, my ribstone?" (= Ribston pippin).—*Punch*, Sept. 10, 1887, 111^a ['Arry at the Sea-side]: "That nicked 'er, my nibs".—*Punch*, May 7, 1892, 217^b ['Arry on Wheels]: "And then came the barney, my bloater! I jined 'arf a dozen prime pals"; *Punch*, 1884, Vol. II (Vol. 87), 180^a ['Arry]: "But, bless yer, *my bloater*, it isn't all chin-music".—*Punch*, 1878, Vol. II, 196^b ['Arry]: "It's life, my dear boy, and no kid. 'Ow I wish you could see it, old flick!"; *Punch*, 1883, Vol. II (Vol. 85), 38^a: "They'd a Feet (= fête) in them Gardens, *old flick*, as was something too awfully quite".

Policemen, with whom our hero's relations are somewhat strained, he refers to as Peelers (65, 56), a name derived from Sir Robert

Peel, who reformed the police; Cops or Coppers (57, 66), literally "seizers", from the Slang verb to cop, "to seize, to lay hold of" (95, 136); Bobbies (161, 170), from the Christian name of Sir Robert Peel; Crushers (164, 169); A 1 (170), from the policeman's number; this is unusual, the ordinary designation being *Policeman X*, as in Thackeray's *Ballads of Policeman X*, contributed to *Punch*; Slops (171), "at first Back Slang", says the *Sl. Dict.*, "but now modified for general use". Comp. *Punch*, 1865, Vol. II (Vol. 48), 219^b: "It is to be hoped that. . . in case of a row Sir Thwaites's vassals (the Fire Brigade) will not begin pumping on the Bobbies, who will in that case certainly deserve their sartorial name of *Slops*".

'Arry's adjectives and adverbs for various shades of excellency and intensity are in our texts represented by the following:

A wful (15); the extreme Cockney pronunciation of this intensifying adverb is sometimes represented by the spellings *orful*, *orfle*, (see *ante* p. 184) or even by *offal*; e. g. Anstey, *Vice Versa*, p. 45: "You was took ill sudden in my cab the larst time. *Offal* bad you was, to be sure, to hear ye; and I druv' yer back."

Golumpshously (2), a provincial word given in the *Sl. Dict.* under the form *golopshus*, and there explained as "splendid, delicious, luscious"; compare *Punch*, July 24, 1886, 39^a: "Hatfield" (a drink) at the Oval was *golumptious*, though its present substitute is bosh"; *Punch*, 1882, Vol. II (Vol. 83), 237^b [Robert, the City Waiter]: "I didn't think the Turtel quite so *golopshus* as ushal".

Tip-top (4) and topping (141) are not 'Arryisms, but colloquialisms only; the latter word was, at least in the eighteenth century, used in dignified style.

At various points of the descending scale that begins with colloquialism, and goes down to the lowest depth of vulgarity, are to be placed the following adjectives and adverbs of intensity and excellency, affected by 'Arry. The order in which they are given is the descending one.

Smart (155); here used in the sense of "spruce, dashy"; compare *Punch*, Dec. 28, 1889, 304^b: "*Smart* was formerly employed only by servant-girls in reference to their finery. But now the mistress and all her surroundings are 'smart.'"

Old (61), high old (63); "old" in the sense of *exciting, jolly, very gay*, with a side glance at 'the good, old times,' is especially found in the phrase *a high old time*: *Punch*, 1881, Vol. II (Vol.

81), 166^a: "The pickpocket and the burglar are having what the Americans call 'a *high old time*' of it"; *Punch*, 1883, Vol. I (Vol. 84), 209^b: "[He] maddens Grandiose Old Man, terrifies Osborne Morgan, amuses the House, and has a *high old time*"; *Punch*, Aug. 27, 1887, 94^a: "Never mind! Intend to have a *high old time* while it lasts". Comp. Besant, *Lament of Dives*, 48: "They had the *highest time* ever known".

Rich (51), rare (50, 177); both of them used in the sense of "capital, exquisite, first-rate". In Dutch "*rijk*" is used with exactly the same shade of meaning; *Punch*, Oct. 13, 1866, 155^b: "She tho't it was *rich* (Dutch "*rijk*") to talk about the crooilty of the Spaniards usin thumb-screws, when we was in a Tower where so many poor peple's heads had been cut off".

Rollicking (22, 38), "boisterously funny", is by no means confined to the slangily inclined; *Literary World*, Nov. 18, 1892, 400^a: "We have come across nothing of the lighter sort about Japan that is better than Mr. Douglas Sladen's somewhat *rollicking* book".

Dashing (156), "showy, stylish", and as good as a play (53), are colloquialisms with nothing vulgar attaching to them.

Thundering, not in our texts, but very common, as an adverb of intensity; *All the Year Round*, Nov., 1884, 180^b: "She's got beauty and brains, and a *thundering* good banking account"; *Punch*, 1883, Vol. I (Vol. 84), 114^a: "Hillo! Here you are! This is really A 1,—And by Jingo, old man, you look *thundering* 'fit'.—In the last quotation *fit* stands between inverted commas in the original, because it is used in the technical (fistic) sense of "fully prepared for a contest or trial of strength". Compare *Punch*, May 6, 1893, 209^a: "Burlesque may come up fresh for a long run, or at all events '*fit*' for a good spurt".

It is especially in this sense of *fit* that we find use made of the simile "fit as a fiddle": *Punch*, Jan. 26, 1889, 41^a: "I feel as *fit* as a *Lowther Arcade fiddle*, and only require a little more "oof" to feel as *fit* as a £500 Stradivarius"; *Punch*, 1882, Vol. I (Vol. 82), 89^a: "After the case of *Hodges v. Chanot*, the saying "*Fit as a fiddle*", must assuredly be changed to "False as a fiddle".—*Fit* in the sense of "in a state of preparedness" is as old as Shakespeare: *Coriol.*, I, 3, 47: "Tell Valeria we are *fit* to bid her welcome"; *Cymbel.*, III, 4, 171: "I have already *fit*,—'t is in my cloak-bag—doublet, hat, hose".—See also *infra*.

Proper, pretty proper (3, 9), tidy (12, 150), and not half bad (16), are illustrative of a marked tendency in colloquial and vulgar English to cultivate a certain mock-modesty of expression, a studied speaking "within the mark", an ostentatious shirking of the least semblance of hyperbole, characteristic of the "nil admirari" tone of contemporary judgment on men and things, or of the affected self-depreciation, fashionable in certain sections of modern society. "It is n't half bad" is the highest praise that certain people can afford to award. If 'Arry designates a young lady as "a *tidy* young parcel in pink", he is conscious of paying her a high compliment on her personal appearance, though he employs an epithet which sober, steady-going English uses in the sense of "neat, properly arranged". If he says that he has been doing the Swell "*pretty proper*", or that his moustache is coming on "*proper*", you may rest assured that he is himself thoroughly convinced of the sensation created by his stylish rig-out and the fashionable growth on his upper lip, however modest an adverb he may use to express himself. "*It isn't half bad*", especially, has been in great favour for some time as a laudatory phrase; *Punch*, March 17, 1883, 132^b: "Very pleased at this, and told Sir Auckland that I thought 'the Constitution *not half bad*'"; *Judy*, Oct. 13, 1886, 176^a: "Curried locusts are *not half bad* as a *bonne bouche* towards the close of a tasty dinner"; *Punch*, 1884, Vol. II (Vol. 87), 105^a: "*Not half bad!*"—Meant warm approval from his (the Modern Young Man's) lips; a feast,—A play, a pretty girl, the latest fad,—Were all so summarised"; *Punch*, 1881, Vol. I (Vol. 80), 72^b: "He says 'oakum picking *not half bad* fun'. No more it is! Tried some myself"; *Atlantic Monthly*, January 1887, 110^a: "It *isn't half a bad* idea, said the King musingly".

In *I don't half like*, for "I have my suspicions about", Dutch "*ik sta het niet*", we have the same weakened expression for a much stronger feeling. This phrase seems to be a good deal older than the preceding one. Kington Oliphant, *The New English*, II, 83, cites from Mabbe's translation of Aleman's *Guzman de Alfarache* (1623), II, 30: "He did *not half like* it", and adds that the idiom was then just appearing. Edmund Yates, *Recollections and Experiences*, II, 28 (T.), has: "This was, of course, told to Albert Smith, who, though he laughed, *did not half like* it".—Compare l. 180 of our texts: "Well I do not believe she *arf minded*, a spill is a thing gals enjoy"; *A Maiden all Forlorn*, etc. by the Author of

Molly Bawn, 76 (T.): "I *couldn't half* do it while he was looking"; where *not half* means "only . . . poorly".

The same affectation of weakened expression or inverted hyperbole is exemplified in the increasing use of *simply* as an intensifying adverb, of which the counterpart is found in the Dutch colloquial phrases "'t Is *eenvoudig* belachelijk; 't Is *gewoon* vervelend". Thus in English we constantly hear and read: "It is *simply* inestimable, *simply* awful, *simply* marvellous!" George Eliot, *Essays*, 164: "Any attempt to disengage European society from its historical elements must, he believes, be *simply* destructive of social vitality".—McCarthy, *Short History*, I, 15 (T.): "His services to the cause of human freedom and education were *simply* inestimable".—*London Society*, April 1885, 369: "I shall always think of my first night in Caius College as having been something *simply* awful".—*Judy*, August 19, 1885, 96^a: "I say, Mangold, can you tell me now what is the difference between the illuminated fountains (at Kensington) and yourself? Well, they, you know, are *simply* marvellous, while you, ahem!—are marvellously simple".—*Punch*, June 1, 1889, 259^a: "Mrs. O'Mulligan Slickers, the wife of the well-known Millionnaire Pork King, who *simply* blazed with imitation jewellery".—*Punch*, March 25, 1893, 136^a: "It's getting on *simply* splendidly."

The tendency in colloquial English to which I am referring, is especially illustrated by the mock-modesty with which a man after disapproving of a thing, will wind up with: "I, for one, shall take care to keep clear of it, that's all!" leaving his interlocutor to fill up this speech with the subaudition: "And a precious good deal it is!" In this way an intercalary or tag-like "*That's all!*" is frequent in modern parlance; it is seemingly self-depreciatory, but in reality a self-assertive phrase, amounting to: "You may think that this is not saying much, but I know better!"

Punch, July 31, 1886 ["Robert's Reckerleckshuns"] 49^a: "And Maryo [the celebrated opera tenor Mario]—ah, wasn't he jest a andsome gennelman, *that's all*, and as ginerus as he was andsome".—*Punch*, December 31, 1887, 304: "Well, my little woman", threw out Half-inch, kindly, "take care you don't drop your Great Grandmother, *that's all!*"—*Punch*, 1872, Vol. II, 256^b: "Yet, in an old place—not in the house, of course (for if they are in, I'm out, *that's all*), but in the stable, there might be rats".—*Punch*, 1875, Vol. I, 248: "Now, then, Father, just let me ketch yer a 'ittin' o' mother, *that's all!*"—"I ain't a 'ittin' of her, drat yer!"—*Punch*,

1860, Vol. 38), 2^a: "Just let him find a chap out letting off a squib or a cracker,—wouldn't a fellow just catch it, *that's all!*"

To come out top-row (74, 201), with which we may compare the Dutch vulgarism "van de bovenste plank", means "to succeed in getting a first place in a competition, etc". In colloquial English the phrase that comes nearest to it is "to get to the top of the ladder *or* of the tree". Hoppe in his *Supplement-Lexikon*, i. v. *top* gives numerous quotations for *to be at the top of the tree*, e.g. Dickens, *Bleak House*, I, 14 (T.): "My Lady Dedlock has been... *at the top of the fashionable tree*". In *top-row* there may be a shoppy allusion to articles of superior excellence that are kept on the top shelves, because they are not in every-day demand. Compare *Punch*, April 9, 1887, 172^a ['Arry at 'Ome]: Larks is larks, and a barney's a barney, but *if* you're a reglar *Top-row*,—You mustn't play tricks with Posterrity, Charlie old chap, ho dear no!"

"Shoppy" phrases notoriously play an important part in modern colloquialism, to which they have worked their way upward from the lower level of 'Arryism. While some shoppy phrases are in the probationary stage for social advancement, others are as yet scorned by 'Arry's superiors. There is, for instance, the adjective prime for "excellent" (26, 46), originally shop slang to denote goods of the best or first quality, which is decidedly "on its promotion".

Other phrases, smelling of the shop, but as yet confined to the 'Arry dialect, are "a tidy young parcel" for a *girl*, "good goods" for a *good article*; *Punch*, April 13, 1889, ['Arry on Chivalry]: "In fack, taking Woman all round, she's *good goods* the world can't do without".—*Punch*, 1879, Vol. I (Vol. 76), 309^a ['Arry]: "Then there's Warner (a popular actor) in *Drink*, now, that's business, *good goods* and no error—oh lor!"—*Punch*, 1879, Vol. II (Vol. 77), 217^b ['Arry in Parry]: "A smart Concierge in a cap, with a heye full of mischief and fun,—Seems pooty *good goods* for a rally, but, bless yer, it ain't to be done".

As smart as they make 'em (155) originally means, of course, that there is no better article of the kind in the market. The phrase seems to be getting into favour with people above the 'Arry class; e. g. W. Besant, *the Lament of Dives*, 15: "You've got 'em [the blue-devils] pretty bad, old man About as *bad as they are*

made"; *Punch*, 1883, Vol. I (Vol. 84), 23^a: "And as for colour, they're about *as warm as they make 'em*"; *Punch*, March 22, 1890, 141^b: "He's about *as stingy as they make 'em*"; *i. e.*, He has declined to be abominably overcharged.

A bit of commercial slang that has been much in vogue for some time past, is the phrase "That's a strong (large) order" for "that is coming it strong", Dutch "dat is geen gekheid!" It is often employed to express amazement at, or disbelief in some astounding proposal or statement. Ladies will in this case use "Well, I never!" or "Did you ever?"

Punch, March 23, 1889, 138^a: "But as to spiking it (a gun),—well, don't you see, *that's a strong order*, Random"; *Punch*, 1880, Vol. I (Vol. 78), 121^b: "As he came off at the wing (*theatr.*), he said to a pal—a friend standing by, 'D—mme, Jack, they've found me out at last!' *That's a pretty strong order*, Gents—eh?"; *Punch* 1884, Vol. I (Vol. 86), 26, 27 or 28: "*Rather a large order*". Mrs. Ponsonby de Tomkyns: Well, good-bye, dear Duchess! Oh, by the way, may I bring Von Humm to you to-morrow night? He's the great organist, you know! *Her Grace*: By all means; and tell him to bring his instrument with him"; *Punch*, April 16, 1892, 184^b: "*A rather large order*". As a thoughtful Artist has observed in this connection, "At this moment the spacious building (the Banqueting Hall at Whitehall) is tied round the necks of the Members of the United Service Institution like a white elephant"; *Review of Reviews*, April, 1892, 366^a: "To propose the colonisation of the Canadian North-West by means of one or two hundred thousand agricultural labourers from Great Britain, will seem '*a large order*.'"

Reglar (164) for *regularly* is decidedly vulgar; *regularly* and *regular*, as an adverb and an adjective of intensity, meaning "in the most emphatic sense of the word", are colloquialisms of very frequent occurrence; *e. g.* a *regular* scolding, a *regular* set-down.

Pooty (102, 113, 159, 172) stands for *pretty*, both as an adverb of intensity (= to a considerable extent), and as an adjective in the sense of "comely, handsome". This pronunciation of *pretty* is generally branded as a vulgarity; "niedrige oder kindische Aussprache", says Flügel (1891); the *oo* of *pooty* is sounded like the *u* in *to put*. Still, it is often heard in ordinary conversation from the lips of persons certainly above the vulgar.

Like fun (78, 138) is one of those numerous meaningless similes of intensity, often heard in lighter conversation, many of them closely verging on vulgarity; compare *Punch*, 1883, Vol. I (Vol. 84), 33^b: "I outs with my revolver—pop!—And riddle them *like fun*". Among the more reputable is like one o'clock, copiously illustrated by Hoppe in his *Supplement Lexikon*; compare *Punch*, 1882, Vol. II (Vol. 83), 124^a: "The similes most in use are deficient either in applicability or perspicuity. For example, what is conveyed by "Like one o'clock"? *e. g.* "He bolted *like one o'clock*; he danced *like one o'clock*?"—Also, like a good one: Dickens, *Christmas Carol*, 53: "Topper could growl away in the bass *like a good one*".—Like winking (winkin, winkey), also referred to by Hoppe, is somewhat lower down in the scale, and decidedly vulgar are the similes exemplified in the following quotations: Mayhew, *London Labour and London Poor*, III, 159 (Hoppe): "She liked this very much, in fact so much, that the other little ones used to cry like blazes because I wouldn't let them have a turn at them (the stilts)".—*Punch*, 1876, Vol. I, 244^a: "To get into our fly as quickly as possible, pull up the blinds, and tell the man to drive, like beans or 'old boots', whichever he liked".—Dickens, *Sketches by Box*, 139 (Hoppe): "Bump they (cab and horse) cums agin the post, and out flies the fare like bricks".—*Punch*, 1865, Vol. II (Vol. 49), 92^a: "A gentleman who is fond of going to extremes, and of making them meet, says paradoxically, "he wants a new hat like old boots".—*Punch*, 1883, Vol. II (Vol. 85), 276^a: "When soft Ovid sang... Men had not heard—That *Atalanta* 'romped in like a bird".—*Punch*, June 29, 1889, 320^a ['Arry in Parry]: "Not *our* form of the mazy, my lad; she teetotummed about on her toes,—Whilst her mates drummed and scraped like Jemimer. 'Twas one of the rummiest shows"; *Punch*, 1878, Vol. I (Vol. 74), 100^b ['Arry]: "He jines in with our jinks *like Jemimer*, and seems to be nuts on the sport".

The vaguest colloquial phrase of the kind, is "like anything", a counterpart to which we have in the Dutch colloquialism: "Ik ben zoo moe *als iets!*" *Punch*, Aug. 20, 1892, 78^a: "Have nothing to do except every seven years, when we all have to watch Mars *like anything*".—*Review of Reviews*, July 1892, 60^a: "The *Westminster Review* is really *too dull for anything*".—*Punch*, Dec. 12, 1891, 280^b: "Why, my dear, it's almost *too sweet for anything*, meeting you again".—The phrase is by no means a modernism, for

Richardson writes, *Pamela*, II, 57: "O my dear father and mother, I fear your daughter will grow *as proud as anything*".

We now come to a number of adjectives and adverbs denoting excellence or intensity, that have as yet found little acceptance outside the 'Arry circles in the widest sense of the term.

Rorty (166), a genuine 'Arryism; its meaning is somewhat vague, but it expresses the highest praise that 'Arry can award; it comes pretty close to what in colloquial English is expressed by "jolly", as in "a jolly girl, a jolly place to live in", etc. The word is not in any Dictionary, including the *Sl. Dict.* The quotations that I shall give, mark the adjective as descriptive of noisy, boisterous, devil-may-care hilarity, and the spelling *rorty* would seem to indicate the 'Arry pronunciation of some such word as *rauty* or *rawty*. *Punch*, Aug. 22, 1885, 86^b: "It's nice, if it's naughty! I'm regular *rorty*"; *Punch*, April 17, 1886 ['Arry on Radicalism]: "They 'ate us, these *rorty* Red Flaggers, they 'ate us like rhubub all round"; *Punch*, Aug. 28, 1886, 99^b ['Arry at Stonehenge]: "We'd a *rorty* old time and no kid. But Stonehenge, as I say, is a fizzle"; *Punch*, 1878, Vol. II (Vol. 75) 166^a ['Arry]: "I've been going the rounds rare and *rorty*, along of a spiffical gal"; *Punch*, 1879, Vol. II (Vol. 77), 57^a ['Arry]: "We'd a rare *rorty* time of it, Charlie"; *Punch*, 1879, Vol. II (Vol. 77) 217^a ['Arry in Parry]: "Not so *rorty* as London, my pippin, and *tant swor poo* frothy and thin"; *Punch*, 1880, Vol. II (Vol. 79), 298^b ['Arry]: "Why, a 'ouseleek atop of a barn sees as much of the *rorty* and smart".

Scrumphusly (72), scrumptious, by Webster registered as "colloquial and vulgar, United States", and explained "nice; particular, fastidious; excellent, fine". It is only in the second sense "excellent, fine, capital, delightful", that I find *scrumptious* used in vulgar English. The closing formula "yours *scrumpshusly*", which we find in our text, 'Arry also uses *Punch*, May 16, 1885, 229^a: "Ah! 'May, merry May!' up in 'Town, fills your Snide 'un as full as he'll carry—Of laughter and lotion. That's gospel to Toffs and yours *scrumpiously*, 'Arry".

In the following quotations *scrumptious* means "capital, splendid". *Punch*, Febr. 26, 1859, 84^b: "When you made such *scrumptious* toast, and I brewed the tea so strong".—*Punch*, Nov. 17, 1866, 205^b: "Such humble food as an aged priest can offer awaits us, and if you do not say that the *Lachrymae* is *scrumptious* . . ."—*Punch*, July 28, 1888, 41^b: "Resisting all temptations and the

allurements of Ella Russell (an actress) as the *scrumpshus* Elena of Troy weight".—*Punch*, 1880, Vol. II (Vol. 79), 64^b [Robert the City Waiter]: "What a merciful dispensashun of Providens it is, that Turtel and Wenson should be as wholesome as they are *scrumpshus*".

Lummy (19), a genuine 'Arryism, by Flügel (1891) marked as "slang" and translated by "famos,forsch, ausgezeichnet"; compare *Punch*, May 16, 1885, 229^a: ['Arry loq.] "Day's rabbittin's not a bad barney, and gull-potting's *lummy*, no doubt".

Extensive (28); "to go it extensive" is very bad slang; *extensive*, as an adjective in the sense of "stylish, swellish" is slang, too, but will not brand a man as a 'Arry. Compare: *Punch*, 1853, Vol. I (Vol. 24), 251^a: "A swell or two from All Saints, with *extensive* jewellery".—*Punch*, 1860, Vol. I (Vol. 38), 33^b: "You would find we could come out as *extensively* in politics as in petticoats" (allusion to crinolines).—*Ibid.*, 170^b: "The swells too came out as *extensively* in point of cloth as cut".—*Ibid.*, 257^a: "The prelate while at Paris was *extensively* got up".

Slap-up (74), very bad slang for "stylish, first-rate". Dickens, *Our Mut. Friend*, II, 158 (T.): "A *slap-up* gal in a *bang-up* chariot". The word is profusely illustrated by Hoppe.

Bobbishly (204), very vulgar for "in excellent health or spirits". Compare *Punch*, 1861, Vol. II (Vol. 41), 49^b: "Considering the innumerable shillings they take every year, we should say that the finances of that illustrious body were extremely "*bobbish*".—Dickens, *Nickleby*, ch. 57: "The cows is well, and the boys is *bobbish*".—*Id.*, *Great Expectations*, ch. 4: "Every Christmas-day Mr. Pumblechook retorted, as he now retorted, 'It's no more than your merits. And now are you all *bobbish*, and how's Sixpenn'orth of halfpence?' meaning me".

Bloomingly (36). If 'Arry subscribes himself "Yours bloomingly", he probably uses *blooming* in the legitimate sense of "flourishing" or "thriving". There is, however, a slang use of *blooming*, of recent origin, in which it stands for "full-blown, downright", or, also, as a euphemism for the ugly vulgarism *bloody*, used as an adverb of intensity. As to the word last mentioned, Kington Oliphant, *the New English*, II, 145, quotes from Farquhar's *Recruiting Officer* the phrase "a *bloody* impudent fellow", applied to a youngster, and adds: "The first instance, I think, of this unpleasant prefix, of which Swift was fond". And on p. 150 of the same work

Mr. Oliphant says: "Swift is fond of putting *bloody* [as an intensifier] before other adjectives, as '*bloody cold*'; in this he has many followers in our day." On this sense of adverbial *bloody*, Dr. Murray in the *New English Dictionary* has an interesting note, which I transcribe, seeing that the book is not likely to be at every reader's elbow: "*Bloody* as an intensive means: Very . . . and no mistake, exceedingly; abominably; desperately. In general colloquial use from the Restoration to about 1750; now constantly in the mouths of the lowest classes, but by respectable people considered 'a horrid word', on a par with obscene or profane language, and usually printed in the newspapers (in police reports etc.) 'b—y'.—The origin is not quite certain, but there is good reason to think that it was at first a reference to the habits of the 'bloods' or aristocratic rowdies of the end of the 17th and beginning of the 18th century. The phrase 'bloody drunk' was apparently = 'as drunk as a blood' (cf. 'as drunk as a lord'); thence it was extended to kindred expressions, and at length to others; probably, in later times, its associations with bloodshed and murder (cf. a bloody battle, a bloody butcher) have recommended it to the rough classes as a word that appeals to their imagination. We may compare the prevalent craving for impressive or graphic intensives, seen in the use of *jolly*, *awfully*, *terribly*, *devilish*, *deuced*, *damned*, *ripping*, *rattling*, *thumping*, *thundering*, etc."

The more modern euphemism *blooming* is a great favourite with vulgar speakers; the sense is often of the vaguest, but it usually does duty as an intensifier; *c. g.* *London Society*, April, 1885, 360: "'Ere's another *blooming* freshman, Bill!"—*Punch*, May 16, 1885, 229^a ['Arry]: "It's 'ard, '*bloomin*' 'ard, my dear boy".—*Punch*, May 14, 1887, 229^a: "And our 'ome was a *bloomin*' 'umble 'ome, but the 'umblest 'ome kin be dear".—*Punch*, 1876, Vol. II, 173^a: "I say, you've got a *blooming* Saxon Tourist here".—Compare *Punch*, 1884, Vol. I (Vol. 86), 125^a: "So I say, my *blooming* Flora—and I mean it not as *argot*,—On that pretty practice [of sending flowers through the post] I would not place a complete embargo".

Comp. *Harper's Monthly*, July 1893, 308^a ["The Function of Slang" by Prof. Brander Mathews]: "Every American traveller in England must have remarked with surprise the British use of the Saxon synonym of *sanguinary* as an intensive, the chief British rivals of *bloody* in this respect being *blooming* and *blasted*. All three are

held to be shocking to polite ears, and it was with bated breath that the editor of a London newspaper wrote about the prospects of 'a b—y war'; while, as another London editor declared recently, it is now impossible for a Cockney to read with proper sympathy Jeffrey's appeal to Carlyle, after a visit to Craigenputtoch, to bring his 'blooming Eve out of her *blasted* paradise'."

Spicey (31); the word is slang, in the sense here intended of "spruce, stylish"; it is vulgar, also, in the sense of "piquant": *risqué* songs at the Music Halls, Society scandal, certain law reports in the newspapers, are all *spicy*. Compare l. 50 of our texts: "Plenty of *spice* at the Music 'Alls."—*Punch*, January 8, 1859, 20^b: "If a gent wished to invite another to his house, and wanted to remind him to put on his best toggery, in what Latin word could he express both wishes?—"Circumspice!"¹) (*i. e.* Genticè, "Sir, come *spicy*!")—*Punch*, Oct. 8, 1859, 146^a: "You air so cussed squeamish, your writers haav no chance of scribblin' somethin' *spicy*.—*Judy*, Dec. 8, 1886, 272^b: "The Society "pars" (= paragraphs, entrefilets) in the Japanese journals would hardly be reckoned *spicy* over here".

Dossy, "spicy", spruce, showy; the word is not in our texts, and rather low, I think; *Review of Reviews*, April 15, 1893, 398^b: "Coster togs with big mother-of-pearl buttons to make them show up 'dossy'";—*Answers* [weekly paper], Aug. 5, 1893, 185^c: "Fascinated by the appearance of such a 'dossy' member of the (coster-monger's) craft, the man followed Mr. Chevalier to the ticket-office".

Snappy, stylish; a great favourite with "gilded youths"; *Punch*, 1881, Vol. I (Vol. 80), 310^b: The New Word. *Punch*. What do you think of this glass of Curagoa and brandy? *Gilded Youth*. It is very *snappy*.—*P.* That's a nice-looking girl over the way. *G. Y.* She is very *snappy*.—*P.* You had a thousand to twenty about *Peter* for the Hunt Cup at Ascot, hadn't you? *G. Y.* I had. It was a very *snappy* bet.—*P.* May I ask you what is the meaning of the word "*snappy*"? *G. Y.* It is the English for *cheek*.—*P.* Cheek? *G. Y.* Yes, the French word "*cheek*".—*P.* Ah, *chic*. "*Snappy*" is an American word, I believe. You have been in America? *G. Y.* No; but the Editor of the *Sporting Times*

¹) The Latin imperative would be likely to be not unfamiliar to the Cockney "gent" mentioned in the text, from its occurring in the epitaph on Sir Christopher Wren's tomb in the crypt of St. Paul's Cathedral: "Si monumentum requiris circumspice!"

has, or ought to have been, as he introduced the word into England.—*P.* And what's the etymology? *G. Y.* (*puzzled*). Eh? Ettie, Molly—who? Don't know her. Is she *snappy*? Have a drink, old chappie, and—(*sings*)—"Let us be *Snappy* together!"

Judy, Sept. 22, 1886, 140^a: "The wearers of these wigs are warranted to rise from the sea like Venus, with *snappy*, sparkling curls"; *Judy*, Nov. 30, 1887, 260^a: "Mr. O'Brien makes a very poor martyr, though he has been presented with a *snappier* suit of clothes than he has hitherto ever worn"; *Punch*, Aug. 4, 1888, 49^a [*'Arry on St. Swithin*]: "Beastly to see pooty gals,—With shiny black muckingtogs (= mackintoshes) smothered, a-hiding their *snappy* fal-lals"; *Punch*, January 2, 1892, 9^b: "To a Smart Girl.—A "*Snappy*" New Year to you"; *Punch*, 1881, Vol. I (Vol. 80), 264^a: "Delmonico's, in New York, a real *snappy* restaurant".

Natty, neatly fine, tidy, spruce; a colloquialism with nothing vulgar about it; *Punch*, Aug. 30, 1884, 132^a: "That *natty*, rose-grown villa, called 'the Rockery'"; *Punch*, 1883, Vol. I (Vol. 84), 229^b: "Stuck-uppy, slim-waisted gals,—As a cotting (= cotton) umbrella would shock, with their *natty* print-gownds and fal-lals".

Gummy, gommy; *French* *gommeux*? "stylish, first-rate"; *Punch*, 1883, Vol. I (Vol. 84) 17^b: "More comic songs for the Great Ones, "Have you seen my reach-me-downs so golopshous and *gummy*?" "This is the way to the Gaiety Bar!" etc.; *Punch*, 1883, Vol. I (Vol. 84), 48^b: "At the Haymarket a comedy shows Bancroft as a '*gommy*'"; *Punch*, 1882, Vol. I (Vol. 82), 249^a: "The road is "played out", so I propose to go down with some *gommys* by Rail".—Or is the substantive *gommy* a diminutive of the Middle English *gom*, *gome*, A. S. *guma*, "man", which may have survived in the dialects? And can *gummy* in the first quotation have the slang sense which the *Encycl. Dict.* assigns to it, "swollen, puffed out"?

Spiffing, capital, excellent; also spiff, spiffy. Hoppe and Flügel are silent on the word. The *Encycl. Dict.* has only: "*Spiffy*, spruce, fine, showy (*Slang*)"; and the *Sl. Dict.* explains the word *spiffy* to mean, "spruce, well-dressed, *tout à la mode*".

I first find *spiff* in the sense of "piquant, risqué", applied to Music Hall songs, and theatrical entertainments; *Punch*, Jan. 31, 1885, 60^a [*'Arry on 'Onesty*]: "But gumptioners (= knowing ones) know that wot pays (on the stage) is the pink (*i. e.* the nude, leg-

pieces, etc.), and the spicily *spiff*"; *Punch*, Sept. 10, 1887, 111^b ['Arry at the Sea-side]: "And all this, with the larks on the sands, niggers, spotting the bathers,—that's *spiff*!"

Next, *spiff* and *spiffy* mean "spruce, stylish"; *Punch*, Aug. 29, 1885, 98^a: "That my duds was jst as *spiff* as any London had to show"; *Punch*, 1860, Vol. I (Vol. 38), 34^a: "They've a notion that we like to come out *spiffy* in our uniforms"; *Ibid.*, 185^b: "But it seems in William Rufus' reign, that *spiffness* was thought of more account than soldiering".

And finally, I find *spiffing* in the wider sense of "capital, excellent, first-rate", in which sense 'Arry also uses the *more suo* amplified adjective *spiffical*; *Punch*, 1879, Vol. II (Vol. 77), 109^a ['Arry]: "Then the chaff at the Stations! 'Twas *spiffing*! We put some old old guys on the wax"; *Punch*, 1882, Vol. II (Vol. 83), 161^a: "And—I say—there's a *spiffing* lunch at Dr. Richard's"; J. K. Jerome, *Idle Thoughts by an Idle Fellow*, 69: "Does it (a coat) fit all right behind? "*Spiffin*', old man", he replied".—*Punch*, 1878, Vol. II (Vol. 75), 196^a ['Arry]: "I've bin going the rounds rare and rorty, along of a *spiffical* gal".

Ripping, "exquisite, first-rate, very good" (*Sl. Dict.*); "first class, capital" (*Encycl. Dict.*); "stunning"; *German* "famos" (Flügel); F. Anstey, *Tinted Venus*, ch. 5: "Ballet called 'Olympus'. There's a regular *ripping* little thing who comes on as one of Venus's doves"; *Judy*, Sept. 29, 1886, 149^b: "That waiter and I are having a *ripping* time. Last night we went to see Harrigan and Hart in a new piece"; *Judy*, Nov. 24, 1886, 243: "Well, Muggins, how's business?"—"Oh, *ripping*! Got a commission this morning from a Clergyman. Wants his children painted very *badly*."—"Well, my boy, you're the very man for the job"'); *Punch*, June 4, 1887, 273^b: "Oh! '*rippin*' it is thus to sport and to 'spoo',—As a Jubilee Juggins with plenty of 'oof'"; *Punch*, Sept. 22, 1888, 141^a: "As Charley said, 'it was absolutely *rippin*!' It was, really!"

Hence, a ripper, a capital fellow, a "brick"; *Punch*, Oct. 8, 1892, 167^b: "The old General's worse to-day They're very anxious about him Such an old *ripper* as the General Why can't they take a useless chap like me, who never did any one any good?"

¹⁾ Compare, *Punch*, May 20, 1893, 237^b: "The fact is my wife wants her mother painted very *badly*—And I naturally thought of you".

Killing, "spruce, stylish, bewitching, fascinating, by one's dress or manners", as in a "lady-killer", a "killing" swell; Mrs. C. was "killing" in the part of Perdita; a favourite word with Thackeray. Hoppe cites from *Vanity Fair*, "a most *killing* expression", "the most *killing* grace", "most *killing* tenderness", "a most *killing* ogle", "he looked down at his legs, and thought he was *killing*", etc.; *Punch*, April 1, 1893, 148^b: "That enormous cigar stuck in his mouth—he was simply too *killing*".—Akin to this use of *killing*, is the phrase "dressing to death", according to the latest fashion; *Punch*, May 14, 1859, 191^a: "So numerous and so fatal are many of these accidents, that, when it is said a lady is "dressed to death", it must mean that she wears Crinoline". Compare Schele de Vere, *Americanisms*: "Death is dragged in by slang to denote the last extremity in everything. *To be death on anything* means to be completely master of it, or at least a capital hand at it, like the quack who advertises in the daily papers that his *Ready Relief* is "death on all pulmonary diseases", as it very likely is. It may, however, also mean *to love passionately*, in which sense it is used in Sam Slick: "Your friend Silas is *death on* Sherry and gin-slings, and Sally on lace, and old aunt Thankful goes the whole figure for furs". *To dress to death* suggests clothes cut in the very extreme of splendour or fashion, perhaps because they are intended to be *killing*. *To dress up drunk*, and to *dress to kill* appear after that but attenuated versions".—Fawcett, *A Gentleman of Leisure*, ch. I, p. 9: "Fanny hasn't forgotten you; she still talks of you every now and then; she was always *death on* you English chaps"; *Punch*, April 29, 1893, 195^c: "The pretty pinkish pates—*Done to death* (= painted to perfection) by Dicksee".

Up to the knocker, "showily dressed, the height of fashion; up to what's what, equal to the task" (*Sl. Dict.*); all right, in clover; *Punch*, Sept. 10, 1887, 111^a ['Arry at the Sea-side]: "Oh, I'm *up to the knocker*, I tell yer; fresh 'errins for breakfast, old pal,—Bottled beer by the bucket, prime 'bacca, and oh, such a scrumptious young gal!" *Judy*, Jan. 11, 1888, 17^b: "A pretty young lady may be said, as the slang saying has it, to be "*up to the knocker*", when she is really something to a-dore"; *Punch*, 1879, Vol. II (Vol. 77), 256^b: "The 'wrapper' of the *Stage Door* is "*quite up to the knocker*" ¹); *Punch*, 1881, Vol. I (Vol. 80), 197^a:

¹) The *Stage Door* is a theatrical paper. In 'wrapper' = cover, there is a punning allusion to *rapper* = knocker, or to the practice of *wrapping up* the

"The Belle, to use an old slang phrase, looked 'quite up to the knocker'."

Crummy, seems to be mainly used of females; according to the *Slang Dict.*, it is a Northern word, meaning "fat, plump". This is evidently the meaning in *Punch*, Febr. 18, 1893, 75^c: "The scraggy and the *crummy* ones, the lanky 'uns and the lumps,—Will be grateful for a fashion (crinoline) as is kind to bones and 'umps". But in other cases *crummy*, when applied by 'Arry to a girl, seems merely to be one of his numerous synonyms for "capital, first-rate": *Punch*, Aug. 28, 1886, 98^b ['Arry at Stonehenge]: "Arter that we 'ad larks and no error; played kiss-in-the-ring round the stones;—It's a proper old spot for that fun, and that *crumby* young caution Poll Jones,—Said the Druids no doubt 'ad done ditto, of course on the strictest Q. T."; *Punch*, April 9, 1887, 172^b ['Arry at 'Ome]: "And her,—she's the *crummiest* Mazeppa as ever was strapped on a 'orse"; *Punch*, 1881, Vol. I (Vol. 80), 21^a: "He asked me what I thought of the lady, and when I said she was a *crummy* bit of goods, he laughed in a quiet way".

Plummy, excellent, capital, advantageous, first-rate; *Punch*, 1870, Vol. I, 88^a: "We may admit that the colour of this fruit (Orleans plum) is certainly a *plummy* colour for a dress"; *Punch*, 1881, Vol. I (Vol. 80), 203^a: "Nor does she (Mrs. Butler, the celebrated painter of military subjects) put sufficient putty in her glazings ¹⁾, which, nevertheless, are very *plummy*"; *Judy*, Dec. 5, 1888, 274^a: "It ain't as *plummy* as the last 'un in the Penny Garroter, I'll bet!"—*Punch*, 1881, Vol. II (Vol. 81), 25^b: "The same aged lover was bidding, with rather a "*plummy*" voice, the More-than-Middle-Aged Heroine "good-bye for ever!"—I am not quite sure what *plummy* means in the last quotation. Can it be a 'rich' voice, *Germ.* "volltönend, klangvoll"? Or does it mean a voice

knocker on the front-door in a white glove, when there is a lady lying-in. Compare *Punch*, 1877, Vol. I (Vol. 72), 121^a: "Two days after, his wife's mother arrived, tied a *white glove on the knocker*, and put Wilberforce to sleep in a closet under the stairs"; *Punch*, 1865, Vol. II (Vol. 49), 75^a: "As for the house in Baker Street (where a lady had recently become a mother), was the *knocker* properly tied up?—The gentleman said that the *white glove* had been removed"; *Punch*, 1853, Vol. II (Vol. 25), 17^a: "So does the *muffled knocker* attract the puffs of the advertising undertaker".

¹⁾ *Glazing*, a technical term in oil-painting; "the act of spreading a semi-pellucid cover over a painting to soften asperities" (*Encycl. Dict.*).

choked by emotion, as if the poor man had a 'plum' in his mouth, which impeded his utterance?

Nobby (123), "swellish", an adjective derived from *nob*, a vulgar curtailment of "nobleman". Dickens, *Bleak House*, ch. 54: "The *nobbiest* way of keeping it quiet".

O. K. (114), said to have originated from the way in which an American general used to express his approval of documents submitted to his inspection, which he used to docket with the letters "O. K.", standing for *oll korrek* = "all correct".

Lardy, "languidly swellish", is a slang adjective, affected by 'Arry. It occurs, for example, in the quotation from 'Arry's letters given on p. 175, where he is referring to "lardy toffs and swell ladies". Compare *Punch*, 1879, Vol. I (Vol. 76) 201^a ['Arry]: "I've a tidy collection myself (*scil.* of walking-sticks), but this last *lardy* fashion (a crutch-handled stick),—well there,—It wouldn't quite run to it, Charlie,—I 'adn't the spangles (= coin) to spare".—The slang sense here referred to, is not given in the Dictionaries, which explain the word as "lardaceous" only. In the sense of "fat" it occurs *Punch*, 1884, Vol. II (Vol. 87), 209: "Well, they (the pheasants) are a bit *lardy*, my Lord, and I won't deceive you. It's all the childer as makes pets on 'em, and they will be feedin' of 'em between meals, and that's a fact, my Lord!"—'Arry playfully amplifies *lardy* into *lardy-dardy*, in which the languid utterance of the swell is more markedly symbolised. *Punch*, 1874, Vol. I, 109^a: "This is only when the *Lardy-dardy* Swells are present"; *Punch*, 1878, Vol. I (Vol. 74) 45^a: "So when I do the *lardy-dardy* in my slap-up crib in Downing Street, I always take a treaty in one hand and a bottle of fizz in the other"; *Punch*, 1878, Vol. II (Vol. 75), 277^a ['Arry]: "I'm dead on the high *lardy-dardy*, I loathes a straight-lacer or saint"; *Punch*, 1880, Vol. II (Vol. 79), 107^b: "Second Notice by our *Lardy-Dardy* Swell: 'Aw! vewy amusing—vewy—aw'"; *Punch*, 1881, Vol. I (Vol. 80), 83^a: "*Lardy-dardy* swells didn't get enough fun and excitement".—The Christmas Pantomime at the Surrey Theatre in 1880 was entitled 'Hop o' my Thumb', and in it there was a children's chorus, in which a modification of the word *lardy-dardy*, viz. the meaningless "*lah-di-dah*" was introduced by way of refrain. *Punch*, 1881, Vol. I (Vol. 80), 10^b: "The only answer to the vociferous encores of "*Lah-di-Dah*" is their (the children's) being carried off the stage by Mr. Holland, for young voices are not strong and encores are simply cruelty";

Punch, 1880, Vol. II (Vol. 79), 299^a: ['Arry] "Offered to tip 'em a song.—"La-di-da", or "O, isn't it Spicy!", but bless yer! they thought 'em too strong".—Since that time *la-di-da* is often met with in the same sense as *lardy-dardy*: *Punch*, December 26, 1891, 302^b ['Arry]: "Who 'as learned 'ow to garsp out a He-haw! in regular *la-di-dah* style"; *Judy*, Febr. 15, 1888, 74^a: "No, he was one of the superfine *la-di-da* lot, who had got his appointment in the wane of nomination days, who mixed in the fringe of society in Bayswater and Notting Hill, and occasionally in Society itself"; *Judy*, Dec. 19, 1888, 296^a: "Let none of the *la-di-da* lady-killers who pester unprotected females in the street, come within reach of her arm, if they value their eyes".

As might be expected, 'Arry's vocabulary is rich in terms denoting anything that amuses him, jollifications, outings, practical jokes, etc. In our texts we find:

Larks (13, 26, 35, 50, 68, 144); compare *Punch*, May 6, 1893, 208^a: "*Quelles alouettes!* as it is written in the French translation of *Great Expectations*, in the passage reporting conversation between Pip and Joe Gargery".—*Larks* is an old word sadly shorn of its respectable associations; it is the A. S. *lác*, "play, gift, offering"; identical with the termination *-lock* in *wedlock*, *-ledge* in *knowledge*, and *-lijk* in Du. *huwelýk*.

The vulgar verb to lark with a sense corresponding to that of the substantive, answers to the Middle English *laken*, *layken*, "to sport, to frolic, to dance with joy". Wellington, speaking of an officer who had got himself killed needlessly, said: "What business had he *larking* there?"—See *Lord Macaulay's Life*, II, 277.—In the North of England the old pronunciation of *to lake* with the *a* of *father* is preserved, and in Southern English this pronunciation is represented by the spelling *to lark*, which is thus seen to be a very respectable word, originally. Compare John Earle, *Philology of the English Tongue*, p. 273: "*To lake* is common in Cumberland and Westmoreland in the sense of *play*. It is not generally known, that when tourists to the Lakes are called *Lakers*, the natives imply the double meaning of lake-admirers and idlers". Hence, when Byron in the *Dedication* of *Don Juan*, I, mentions Robert Southey as one of the "Lakers", there is little doubt that

he intends a covert allusion to this Northern sense of the word *laker*.

In colloquial English we also have the descriptive epithet *larky*, "fond of larks", e. g. Grenville Murray, *Side Lights on English Society*, 314: "These advertisements are apt to fall under the eyes of *larky* young men who answer them";—*Punch*, Aug. 26, 1893 ['Arriet on Labour], 88^a: "I'm only just a work-girl, Poll, one of the *larky* drudges—As swarm acrost the bridge at night, and 'omeward gaily trudges".

In the Irish pronunciation of English the *r* is strongly trilled in positions in which in the Southern English pronunciation it either disappears altogether or passes into the vocal glide; thus in Irish pronunciation *form* is sounded almost as *forrum*, dark as *darruk*. In some such way has probably arisen the Australian slang term *larrikin*, which would seem to stand for *larking*, or some other derivative from the verb *to lark*. In the *Illustrated London News* of April 4, 1884, the omniscient George Augustus Sala writes in his weekly *Echoes*: "It was in a Sydney newspaper that I read about *larrikins*, but the term would appear to have spread throughout Australia. A correspondent tells me that *larrikin* was originally Melbourne slang, applied to rowdy youngsters, who, in the early days of the gold fever gave much trouble to the police. 'An Australian Born' spells the word *larakin* Finally Archibald Forbes tells me: 'A *larrikin* is a cross between the street Arab and the hoodlum ¹⁾, with a dash of the rough thrown in to improve the mixture. It was thus the term had its origin. A Sydney policeman of the Irish persuasion ²⁾ brought up a rowdy youngster before the local beak. Asked to describe the conduct of the mis-demeanant he said, "Ay if it plase yer honnor, the blagard wor a larrakin' (larking) all over the place". The expression was taken hold of and applied' From the Australian Club, Cambridge, yet another correspondent writes: '*Larrikinism* is a purposeless destructive rowdiness, which finds expression, from my own expe-

¹⁾ Hoodlum, San Francisco slang for a loafer, or "bummer"; *Judy*, Dec. 8, 1886, 272^b: "The oaths he rolls out cause the veriest hoodlums at Frisco to squirm and squint a bit".

²⁾ A misuse of *persuasion*, intended for humour. Compare *Punch*, April 1, 1893, 145^a: "An attractive young person of the female *persuasion*"; *Punch*, 1883, Vol. II (Vol. 85), 170^b: "Nothing . . . to suggest that a piano-tuner is anywhere on the establishment, unless the man behind the counter is himself of that *persuasion*".

rience, in knocking off the heads of statues in a stonemason's yard, and knocking out the eyes of Chinamen with a shanghai (*anglicè*, catapult)".—And in the same *Echoes* for February 19, 1887, G. A. S. asks: "Is it not time that we had a Dictionary of Australasian Slang? . . . Readers who have not been to the Antipodes should be enlightened as to the meaning of such Colonial terms as: *Sowker*, *knocking down a cheque*, *sundowner*, *stonewalling*, *cockatoo farmer*, *remittance man* ¹⁾, and so forth. Concerning the "*larrikin*" English people need no enlightenment. We have got him here with a vengeance".—Compare *Punch*, Nov. 12, 1887, 226^b: "A '*larrikin*' comes up behind and '*bashes*' his hat in; a string of playful youths seize each other by the waist and rush in single file through the crowd, upsetting everybody in their way".

A substantive that 'Arry uses in a sense very closely allied to that of *lark* is *barney*, which occurs in lines 52, 152 and 171 of our texts. *Barney* is, in the *Sl. Dict.*, defined as a "lark, spree, rough enjoyment; *to get up a barney*, to have a lark". Also, a deception, a "cross".—Murray in the *N. E. D.* is less explicit, and defines it as *slang* "a) Humbug, cheating; b) a prizefight", with one quotation for each meaning. But the sense in which this overworked slang term most frequently occurs, is the one it has in our texts, "lark, spree".

The second sense of the word is "trick, plant, lay, dodge, cross", and in this meaning, which may be the original one, it would seem to be prizefighters' slang; *Punch*, May 4, 1889, 206^b: At any

¹⁾ Sundowner; see *Literary World*, July 15, 1892, 50^a: "Tramps in Australia were called "sundowners", he said, because they always arrive at stations about the time that the sun is setting, and the hospitality of a night's food and shelter is a sacred rule among the working-bee colonists, even to those tramps that so ill deserve it" [quoted from *Toil and Travel*, by John MacGregor, Surgeon Major Bombay Army].—Cockatoo farmer; see *Cornhill Magazine*, January 1889, 33: "*Cockatoo* is the name given to the small bush farmer in New Zealand".—I am not in a position to explain the other Australian slang terms mentioned in the text. Compare, however, *Literary World*, May 12, 1893, 429^b: "The legend of the "knocking down" of cheques is still current (in Australia), but the actual thing is becoming rarer and rarer . . . Those who paint the shearer as a woe-begone 'swagsman', or '*sundowner*', crawling up to the shed with his 'mate' after the dispersal of the 'July fog' (the dead season, when no shearing is done)" etc. "Knocking down" of cheques, may be selling them to the highest bidder, from the difficulty and inconvenience of getting them cashed.

rate he appeared to do so (*scil.* fall by the force of his own blow), though thus early in the fight, whispers of "*barney*", "*kibosh*", a "*put-up job*", etc., went surreptitiously round the ring".—*Judy*, April 6, 1887, 161^a: "Come, tell us of some *barney*,—Some cunning and artful lay,—That may give me a hint for dealing—With the troubles of quarter-day".

Spree (55, 63) is undoubtedly more respectable than *barney*; *spice* (50) has been referred to on p. 212; *capers* (61), in colloquial use in the phrase "to cut capers", is vulgar in the wider sense in which it is used in the text. *Gammock* (140) is a dialectal diminutive of *game*, with the termination *-ock*, which we also find in *bullock* and *hillock*; *good biz* (150) is a vulgar curtailing of the commercial slang *good business*, to denote anything the speaker is "nuts" on; compare *Punch*, March 5, 1892, 109^c: "Is the Dramatic "*biz*" preferred?—There you may "boom" it like a bird".

Fakes (56) stands very low in the scale that descends from free-and-easy colloquialism to downright vulgarism. The word means "goings-on, larks". As I have shown in the case of *barney*, words that originally convey the idea of deception, afterwards come to denote anything that amuses. The transition of meaning is natural enough to the cad mind.

The verb *to fake* is originally thieves' cant or gipsy; it is said to be derived from the *Lingua Franca*, from the Latin *facere*. In the argot of the dangerous classes it means "to cheat". The cheating may be done in various ways: thus "to *fake up* a horse for sale" is to disguise its defects by various crafty devices; *Punch*, 1874, Vol. I, 98^a: "And p'raps he'd ha' come to you with him (a horse) *faked up* for sale". Compare *Punch*, 1878, Vol. I (Vol. 74) 57^b: "They make up common birds with bright crests and tails, and colour them, so that they appear new and most extraordinary creatures. The process of dressing the bird is called '*faking*'".—"*Faked* books", are merchants' books that have been tampered with, "doctored", or "cooked", as it is expressed in less vulgar terms; *Judy*, March 30, 1887, 154^a: "At first blush this seems honest enough, but it is not, the books are "*faked*", sir, to use a colloquialism".

Harper's Monthly, July 1893 ["The Function of Slang" by Prof. Brander Mathews], 310^b: "Are you going to get up new scenery for the new play?" might be asked; and the answer would be, "No;

we shall *fake* it", meaning thereby that old scenery would be retouched and readjusted so as to have the appearance of new. From the stage the word passed to the newspapers, and a *fake* is a story invented, not founded on fact.... Mr. Howells, always bold in using new words, accepts *fake* as good enough for him, and prints it in *The Quality of Mercy* without the stigma of italics or quotation marks."

Hence a *faker* is one of the light-fingered gentry, who in various ways prey on the credulity, the carelessness, and the "greenness" of the public; thus *clly-faker* is the name by which pickpockets designate one of their fraternity, *clly* being cant for "pocket": *Punch*, 1860, Vol. I (Vol. 38), 179^b: "What are you before him [the absconding bank-director], frisking tills and *clies*?—Grovel and adore him, prigs of smaller size!" According to the *Sl. Dict.*, *bit-faker* is cant for a coiner of bad money.

But, since among the classes we are dealing with, the notions of "doing something to gain one's livelihood" and of "cheating" are co-extensive, *to fake* also occurs in the general sense of "to work, to do something"; compare *Punch*, May 6, 1893, 210^a: "Easier to fashion a flying machine,—Than for my Muse to *fake up* (forgive Cockney Slang) real—Readable rhymes in praise of Ruthene" (a new red colour).—Thus a *mush-faker* is an itinerant mender of umbrellas, and a *flue-faker* is cant for "chimney-sweep". This same word, however, also denotes a race-course cheat or sharper; *e. g.* *Punch*, 1882, Vol. I (Vol. 82), 169^b: "The coves were evidently on the look-out, and they (*viz.* other people) had better beware of *flue-fakers*"; *Ibid.*, 185^b: "Snide Coves, and *flue-fakers*, and flash men of all kinds, were there sporting their blunt, and a ring was soon formed". The *Sl. Dict.* i. v. *flue-fakers* says that the term is applied to low sporting characters, who are so termed from their chiefly betting on the *Great Sweeps* or "Sweepstakes".

In this way the substantive *fake* means: 1) any form of deception; 2) anything that amuses, "larks"; 3) any occupation by which a man gains a living; profession, trade, branch of business. Compare *Punch*, January 31, 1885, 60^a ['Arry on 'Onesty]: "If I worked the theatrical *fake*—which I don't, my dear Charlie, wus luck!—I shouldn't go spouting of morals, pure art, and such mollslop muck".

There are certain other terms that 'Arry occasionally uses to denote such jollifications as he is "nuts" on.

What in Dutch is vulgarly called "den boel (de peentjes) opscheppen" is in the 'Arry dialect known as "painting the town

red" = being on the spree, out larking, etc. *Punch*, Jan. 24, 1885, 37^a: "Christmas is over and gone in every sense, for we have all been half-seas-over, and all our money is gone We have *painted the time red* and no mistake"; *Judy*, Oct. 20, 1886, 183^b: "Something to re-arrange his nervous system as he was busy *painting the town red* last night"; *Punch*, June 4, 1887, 273^b: "To climb up a lamp-post and *paint the town red*"; *Punch*, June 25, 1887, 305^a ['Arry on the Jubilee]: "The *town's painted red* I can tell yer, a reglar flare-up and no kid"; *Punch*, June 25, 1887, 306^c [A Baboo's attempt to write a Jubilee Ode]: "For we greet the fiftieth recurrence—Of the day our Queen the throne ascended—With a solemn universal high jinks—*Painting the town red*"; *Judy*, March 14, 1888, 132^a: "Spenser turned up from Ireland and Walter Raleigh, and he and I *painted the town* like R. A.'s"; *Punch*, May 7, 1892, 217^b ['Arry on Wheels]: "My form (at bicycling) is chin close on the 'andle, my 'at set well back on my 'ed,—And my spine fairly 'umped to it, Charlie, and then can't I *paint the town red*?"—In the last quotation the phrase has paled down to the more general sense of "enjoying oneself" or, perhaps, "astonishing the natives".

Beano, a "high old time"; *Punch*, Febr. 15, 1890, 76^b: "Don't I look slap-up—O. K. and no mistake? Oh! I *am* 'aving a *beano*!"; *Ibid.*, 77^a: "Let us make these ancient walls the scene of the blithest—ahem!—*béano* they have ever yet beheld"; *Punch*, Aug. 27, 1892, 88^b ['Arry in Venice]: "They're 'aving a fust-class old *beano*"; *Punch*, Aug. 26, 1893 ['Arriet on Labour], 88^b: "If them votes should send hus—As fairly off our chumps as men, the shine will be tremendous!—We shall 'ave a fair *beano* then!"—*Ally Sloper's Half-Holiday*, Aug. 5, 1893, 247^b: "Get up, my old chicken! Bank Holiday's here,—And I'll take you away for a *beno*, my dear!"

This mysterious term *beano* may be a wilful corruption of *beaner*, or *bean*, both which words occur in the sense of a 'capital' person or thing, a 'brick', a 'stunner'; *Judy*, March 2, 1887, 98^b: "Let this Jubilee year be a '*beaner*',—We beg for the boom that is big"; *Punch*, June 4, 1859, 231^a: "The compliment which one friend is understood to pay another when he states emphatically that he is 'a *bean*', is evidently of Oriental origin".

I may as well here dispose of certain slang phrases connected with *beans*, that are evidently closely related. There is first the adjective *beany*, which Davies in his *Supplem. Gloss.* illustrates

from Charles Kingsley's *Letters*, May, 1856: "All manner of incongruous things to do, and the very incongruity keeps one *beany* and jolly". The *N. E. D.* explains *beany* to mean "in good condition (? like a bean-fed horse); spirited, fresh". In a nearly allied sense I also find the phrase *full of beans*; *Punch*, 1882, Vol. II (Vol. 83): "*Full of Beans*—a vulgar expression which used to mean full of meat and drink"; *Punch*, March 12, 1892, 123^b: "This here boy's too *full of beans*". (Groom alluding to talkative stable-help) (*cheeky*? Compare the Dutch analogon "Hem steken de broodkruimels"); *Ill. London News*, June 22, 1889, 778^a: "But G. F. T. (after fasting for 144 hours) was, he assures us, none the worse, but (if such a term can be applied to a gentleman with nothing inside him) "*full of beans*" (= as fresh as paint).

I am puzzled as to the origin of the 'Arryesque phrase "to give a person *beans*", which seems to constitute an anything but pleasant experience to the person thus treated; *Punch*, Sept. 24, 1892, 133^c ['Arry at 'Arrygate, where he is taking the waters]: "Then—Gulp! Oh Gewillikins, Charlie! it gives yer the ditherums, it do.—Bad enough if you 'ave to wolf one (glass), but it fair *gives yer beans* when 'tis two"; *Punch*, Oct. 15, 1892, 169^c ['Arry at 'Arrygate]: "And I 'eard 'er *a-giving 'im beans* (= a piece of her mind) as 'e mizzled, much down in the mug";—*Pick-me-up* (weekly paper), Aug. 5, 1893, 302^b: "He would get *beans* (= it hot) at Bedford".

If 'Arry disapproves of, despises or dislikes a thing, he affects the following adjectives to express his feelings:

Rummy (24); the word is an amplification of *rum*, "queer", and slightly more vulgar than the latter, of which the *Sl. Dict.* says: "(The word) means indifferent, bad or questionable, and we often hear even persons in polite society use such a phrase as "what a *rum* fellow he is to be sure", in speaking of a man of singular habits or appearance." Professor Skeat in his *Etym. Dict.* is inclined to think that *rum* is nothing else than the Gypsy *rom*; a Gypsy; hence the adjective would mean 'good' or 'gallant' from a Gypsy point of view, and 'strange, odd' and 'suspicious' from an outsider's point of view. In this last sense, too, the word is by no means modern. Dean Swift uses the substantive *rum* in the sense of "old squaretoes, fogey, bore", and applies it to the clergy of the neigh-

bourhood who pester him with calls. See *The Grand Question Debated*: "I'm grown a mere mopus; no company comes,—But a rabble of tenants and rusty dull *rums*".

Dusty (49), "bad". Sailors speak of *dusty*, also *dirty*, if they mean "bad and stormy", weather; *e. g. Punch*, Oct. 23, 1886, 193^a: "In a word those who desired to cross the Channel, were sure to have what is known as a very "*dusty*" passage"; *Punch*, 1875, Vol. II, 167^b: "Especially at times when the weather has been described (excuse my nautical phraseology) as "*dusty*".

In the sense of "bad" *dusty* is especially, as in the text, found with a negation, "none so dusty", "not so dusty" = not bad; *e. g. Punch*, Oct. 29, 1887, 201^b: "(*Professional pick-pocket emerging from crowd at a popular meeting*) Three red clocks (= gold watches), two pusses (= purses; see p. 187), and a white slang (= silver watch-chain), I ain't done so *dusty*! 'Ooray for the Right o' Free Meetin', I sez"; *Punch*, 1860, Vol. I (Vol. 38), 210^b: "A snuff-box ain't so *dusty*, supposin' it's a gold un"; *Punch*, 1865, Vol. II (Vol. 49), 251^a: "Thanks to Signor Arditì, London has heard some of Herr Wagner's Tannhäuser music at last. I have not, but them which has, tells me it is *none so dusty*. Spex the crickets (= crities) have been too shirty" ¹⁾; *Punch*, Aug. 27, 1892, 88^c ['Arry in Venice]: "Modern Venice in minichure, Charlie, *ain't* really so *dusty*, you bet"; *Punch*, 1881, Vol. II (Vol. 81) 15^a: "Ask your young Cricketers! Lord's looked lovely; so did the Ladies. Your pretty girls and their dresses are *none so dusty*. At least ²⁾, they *were* dusty, in the literal sense, but delighted and delightful".

¹⁾ Shirty, a vulgarism for "ill-tempered, cross". *Punch*, Febr. 20, 1892, 88^b: "No end of a *shirty* letter from the Governor. Wants to know how much longer I expect him to be tied to the office"; *Punch*, 1881, Vol. II (Vol. 81) 110^b ['Arry]: "O Scissors! it makes a chap *shirty*, it do s'welp me never, dear boy"; *Punch*, 1877, Vol. I (Vol. 72), 141^a: "So Tommy comes up and says, says he, 'Call that a dog?—Why he's more like an elephant'. Well of course we all roared at that. Well of course this made Bill very *shirty*, so he says, says he..."; *Punch*, 1879, Vol. I (Vol. 79) 145^a ['Arry]: "Yes, *if* I marry,—It shan't be a Loo by a long way—confound her! Yours *shirtily*, 'Arry".

²⁾ This curious use of at least, in the sense of "or rather", is not unusual in colloquial English; *e. g. Punch*, 1883, Vol. I (Vol. 84), 183^a: "This doesn't look well — *at least* the furniture looks well enough, but it sounds as if the Grand Committees were suddenly becoming too grand"; *Punch*, Aug. 13, 1892, 61^b: "I find that you can't grow broad beans on the soil at the base of the Ironice mountains. *At least* you may plant them, but they won't grow to any

Pooty nice (113), an ironical epithet expressing strong condemnation; both *pretty* and *nice* are great favourites with those who are given to speaking "sarcastic".

'Arry's apologies for what has been called the "national participle" *d--d*, and for its corresponding verb, are very numerous:

Blow the expense (4), be *blowed* (88); blooming (42, 68, 76, 88); jigger them penny-a-liners (60), *jiggered* (131); dashed (90, 105); blessed (91, 107), compare *Punch*, 1877, Vol. II (Vol. 73), 161^b: "As for 'bolishing juries, of course, he was 'all there'—(*Hear!*)—and he'd like to go the 'ole 'og, and 'bolish all the *blessed* Beaks (*Applause*)".

Blarmed (115), *blarm* it (72), a euphemistic substitute for *d--d*, to which 'Arry is very partial. Compare *Punch*, Nov. 26, 1887, 249^a ['Arry on Law and Order]: "Oh, well, Charlie, I've sech a *blarmed* pain in my 'ed"; *Punch*, 1879, Vol. II (Vol. 77) 52^a [Rustic *log.*]: "No killin' these weeds down.—Kill 'em? *Blarm* 'em! Yeow can't even dawzle 'em".—As regards the form of the word, if we keep in mind, that in all languages oaths and profane epithets are eminently liable to corruption and mutilation, we shall not be far wrong if we look upon *blarmed* as having originated in a running together of *d--d* and two other substitutes for it, the corrupt form *darned*, and the euphemism *blasted*.—For *blarmed*, I also find *blamed*; e. g. *World's Comic* (weekly paper), Aug. 9, 1893, 42^a: "Humph! It's a strange thing to me how a short man wants any girl. I'm *blamed* if I do when I'm short" (*scil.* of cash).

Darned seems to be a Yankeeism in the first instance, and is occasionally used as a vulgar meaningless intensive, especially with the verb *to please*; e. g. *Punch*, 1884, Vol. II (Vol. 87) 124^b: "Oh, the idiot may crack his whip, and shout as much as he *darned* pleases, but he'll never get 'em up this hill"; *Punch*, 1882, Vol. I (Vol. 82), 106^a: "Egypt shall . . . do anything she *darned* pleases, so long as she pays her coupons regularly".

For *darned* I also find the mincing pronunciation *derned*, as a mere intensive adjective; e. g. *Punch*, Oct. 22, 1892, 186^a: "And

size within the space of half-a-dozen hours"; *Punch*, 1883, Vol. I (Vol. 86), 171^b: "Smokeless guns.—Why not? We have "smokeless Chimneys", at least we have 'em—but no matter—Mr. Cholmondeley Pennell has suggested that our troops should use smokeless powder".

Chicago makes ready for more *derned*, dog gone ¹)—*Fêtes* (in honour of Columbus) to last till, at least, next October!"

Dratted; *Punch*, 1884, Vol. II (Vol. 87), 189^b: "Unless I put 'em in rooms that don't look out on his *dratted* shop". Compare Dickens, *Nickleby*, I, ch. 8: "*Drat* the things!"; *Id.*, *ibid.*, II, p. 64 (T.): "*Drat* the man", cried the nurse, looking angrily round. *Gormed*; *Punch*, 1883, Vol. I (Vol. 84), 230^b: "I'm *gormed* if there was more than six of 'one and half-a-dozen of the other". Compare Dickens, *Copperfield*, ch. 3: "(He) swore a dreadful oath that he would be '*Gormed*' if he didn't cut and run for good, if it was ever mentioned again. It appeared, in answer to my inquiries, that nobody had the least idea of the etymology of this terrible verb passive *to be gormed*; but that they all regarded it as constituting a most solemn imprecation".

Of the host of slang synonyms for "money", and for the names of various coins, 'Arry specially patronises the following: *Shots* in the locker (39), originally nautical, from the ammunition kept in stock on board a man-of-war; *tin* (46, 95), with which compare the German slang verb *blechen*, "to fork out, to come down with the ready"; *ochre* (101, 194), especially gold coins, from their colour; *quid* (36, 41, 86), a sovereign; *tanner* (72), a sixpence; *bullion* (105).

A very recent addition to the Slang vocabulary, and not mentioned in the *Sl. Dict.*, or in any book of reference to which I have access, is the mysterious word *oof* for "coin".

Oof, sometimes *oofish*, is frequent in 'Arry's letters from the middle of the year 1887 downwards, and in second-rate comic papers after the same period. It seems to be turf slang, and is also found in the compound *oof-bird*, which may be a descriptive term for the wealthy and foolish "pigeon", who frequents races, and is pounced upon as an easy prey by the vultures of the turf. Originally, however, the *oof-bird* is the fabled goose or hen that laid golden eggs. *Oof* represents the Cockney pronunciation of the French word *œuf*. Such at least is the suggestion thrown out in *Notes and Queries*, Sept. 23, 1893, 259^a: "At Oxford... the goose that lays the golden egg has long been known as the *oof-bird*. An undergraduate in financial straits says that the *oof-bird* has flown

¹) *Dog gone*, wonderful, astounding; an Americanism about which I can give no further information.

away".—Comp. *Punch*, December 26, 1891, 301^b: "A 'par' in the Daily News last Thursday told how the Antipodæans had presented Miss Nellie Farren (an actress starring it in Australia) with a "Laughing Jackass" (a New Zealand Kingfisher).... it is a biped and not a quadruped; not that as a biped "the Laughing Jackass" is by any means a *lusus naturae*. This bird, not probably unfamiliar with the "'Oof Bird" of sporting circles, is, it is said, "a foe to snakes"; *Punch*, June 4, 1887, 273^b: "Beware of the day—When the golden-egged 'oof-bird' no longer can lay,—When the "writers" ¹⁾ grow rampant and run you to ground,—And the gay little "stumer" ²⁾ no longer goes round"; *Punch*, Jan. 26, 1889, 262^b: Answering to the note of the *Oof bird*, I planked down my ten toes in the Stalls".

My earliest example of *oof* is in *Punch*, June 4, 1887, 273^b: "Oh! "rippin'" (= first-rate) it is thus to sport and to "spoof" ³⁾—As a Jubilee Juggins ⁴⁾ with plenty of "oof".—*Judy*, Sept. 14, 1887, 123^a: "Smiled the Box-office Man,—And counted o'er the shining *oof*—That through his fingers ran"; *Judy*, Sept. 28, 1887,

¹⁾ *Writers*, officers who serve writs, or judicial summonses, on defaulting debtors; *Judy*, Sept. 25, 1889, 154^b: "Luckless wights, whom Fate delights—To persecute amain,—Are more inclined, when luck's unkind,—To dread the *writers'* raid; *Punch*, 1882, Vol. II (Vol. 83), 215^b: "There was a regular army of *writers* to meet me (at Portsmouth, on my return from Tel-el-Kebir)".

²⁾ I am unable to give the exact meaning of this word, in which there seems to be an allusion to being "hard up"; compare *Punch*, 1884, Vol. I (Vol. 86) 298^c: "Yours, impecuniously, Benjamin Backbill, 221, Stonebroke Street, *Stumer* Square".

³⁾ To *spoof* seems to mean here "to parade", "to cut a dash", and is very recent Slang; it is wanting in the *Slang Dict.* In the following extracts to "spoof" evidently means "to disappoint, to baffle, to lead by the nose, to 'do' a person": *Punch*, Oct. 27, 1888, 179^a: "So", says he, "I was *spoofed* over that". He thinks it rather hard to be *spoofed*; — *Punch*, April 13, 1889 [Arry on Chivalry]: "[The Modern Young Man] takes nothink on trust, don't 'part' easy, is orkurd (= awkward) to nobble or *spoof*"; *Punch*, Aug. 27, 1892, 85^a: "There is also a solemn warning that "it is impossible to *spoof* a Mahatma" [*viz.* in front of the temporary resting-place, at the Agricultural Hall, of the 'Far-famed Adepts of Thibet', who are there for a much-needed change, after a '3500 years' residence in the Desert of Gobi'].

⁴⁾ A *juggins* is a fool or "muff"; see *infra*. *Jubilee Plunger* was the nickname given to a rich young fool, who in the Queen's Jubilee year, 1887, ran through an immense fortune by the most extravagant methods of dissipation. His crowning folly was the publication of a book in which he told the public "how it had been done". Compare *Answers* (weekly paper), Aug. 5, 1893, 190^a: "The career of Mr. Ernest Benzon, the '*Jubilee Plunger*', who declared when before the official receiver, that he had "made a record" by getting through a fortune of £250,000 in eighteen months."

145: "Sure as the bloomin' clock, comes round Michaelmas Quarter Day!—When tenants must give up the *oof*, and geese yield up their lives"; *Punch*, Oct. 27, 1888, 197^a: "It's 'osses makes the 'oof to fly". This, I presume, is a new sporting proverb. Play on the words "'osses" and "'oof" by dropping the "*h*." "No", he explains, "'oof" means coin". *Unde derivatur* "Oof?" ; *Punch*, April 13, 1889 ['Arry on Chivalry]: "There's only three things he believes in—hissself, a prime lark, and the *oof*" ; *Judy*, May 2, 1888, 208^a: "Who are said, poor fellows to have lost sight of a considerable amount of "*oof*" during their brief stay within its ill-fated walls" ; *Judy*, Nov. 7, 1888, 228^a: "We are glad to hear of your success and the attendant "*oof*" ;—*Punch*, January 26, 1889, 41^a: "I feel as fit as a Lowther Arcade fiddle, and only require a little more "*oof*" to feel as fit as a £500 Stradivarius".

A variant form is *oofish*: *Judy*, Aug. 24, 1887, 92^b: "It has just been decided that according to a clause in the Employers' Liability Act, a vicious horse comes under the heading of 'defective plant'. No matter where, or how, the steed elects to plant his hoofs, if there is an accident, the employer must be held liable for damages in the shape of "*oofish*" ; *Judy*, Nov. 2, 1887, 209^a: "But I didn't get all the *oofish* (that's a City term for money—you know!) [We know nothing of the kind. It sounds to us like Whitechapel Slang. E.d.] . . . Why did I not get all the *oof*.? you will ask. Because the mean hound deducted his account. That's why I don't like crossed cheques. They crab a business man".

There are certain other synonyms for "coin", patronized by 'Arry, but of which there happen to be no examples in the texts above given. All of them are more or less recent slang, and not explained in the *Sl. Dict.*

Spangles: *Punch*, 1879, Vol. I (Vol. 76), 201^a ['Arry]: "It wouldn't quite run to it, Charlie—I 'adn't the *spangles* to spare".—The allusion is to the glittering small circular ornaments of metal stitched on a rope-dancer's or circus-rider's costume.

Spondulics, another mysterious 'Arry term for "the ready". Armin Tenner, *Deutsch-Amerikanisches Vademecum*, has "*Spondoolics*, Geld", and the word is most probably an Americanism. *Punch*, Oct. 15, 1887, 169^a ['Arry on Ochre]: "The ochre, I mean, mate, the *spondulicks*, call the dashed stuff wot you please".—*Chambers's Journal*, July 1871, 435: "The newest name for money is "spon-

dulixs".—G. A. Sala writes as follows in his *Echoes* in the *Ill. London News*, Dec. 8, 1883, 547: "I first became acquainted with the word in the United States just twenty years ago. *Spondulics* was then a slang term for paper-money. It may also have been applied to the nickel cents used in small change".

Janglers, with which compare *chinks*, *chinkers*, means "sovereigns"; the allusion is to the jingling of coins in your pocket: *Judy*, Dec. 14, 1887, 286^b: "The polished-nosed gambler gave a sigh of discomfort, but handed over five sound *janglers* to the cleric; *Judy*, Febr. 8, 1888, 68^b: "A short while back a young damsel purchased a Sheffield matron's husband for 20 pounds sterling. The happy pair are now in Australia; and the Sheffield matron reckons that she did good business in getting rid of a bad Sheffield "blade" for a score of sound "*janglers*"; *Judy*, Oct. 19, 1887, 188^a: "Andrew Carnegie, the Scoto-American millionaire, and democratic spouter, remarks that his critics live in a fool's paradise. Andrew should not be so good-naturedly severe. However, we will deal lightly with him. He must have some hidden ability, or he would not have been able to pull in the *janglers* ¹⁾ to such an enormous extent. He is a living example of the truth of the old adage, "It takes a wise man to make a fool".

Dragons, for "sovereigns" or money in general. The allusion is probably to the group of St. George and the Dragon, on the reverse of certain coinages of sovereigns. The phrase is obsolete. *Punch*, 1871, Vol. II, 204^b: "Young people never talk slang now, and we are glad of it. We talked a little in our youth, and getting hold of money was called "*collaring the dragons*". Compare *Punch*, 1875, Vol. II, 277^a: "An old broken gingham, which the rascal (after having *collared* the money and bolted) had left tied up in a large parcel in the hall"; *Punch*, 1876, Vol. I, 2^b: "I had a great deal of trouble in getting them back, and more trouble in *collaring* the ready cash".

The following quotations exemplify a few more vulgar synonyms for "coin".

Brads, properly a small kind of nails used by cobblers; *Punch*, 1860, Vol. II (Vol. 39), 243^b: "The *brads* and all the rest of the swag were carted into the citadel"; *Punch*, 1883, Vol. I (Vol. 84),

¹⁾ Compare *Punch*, April 7, 1887 ['Arry at 'Ome]: "If I could *pull in the ochre*, and pile on the lingo like him".

262^a [Ballad by a Betting-man]: "*Brads* I go in for winning;—My business is to bet".

Dibs; *Punch* Aug. 4, 1888, 49^a ['Arry on St. Swithin]: "I'd been piling the *dibs* for a outing, and saved up a couple of quid".

Browns, 'coppers'; *Punch*, 1884, Vol. I (Vol. 86), 63^a: "But can't we just trust them to pull in the *browns*?"—For this use of *pull in*, see Note 1) on p. 230.

Shino, 'coin'; *Funny Cuts* (weekly paper), Aug. 5, 1893, 42^a: "I put my hand in my pocket; that means I am going down for *dust*. I pull it out and extend it, that means that you are handing me more or less *shino*".

Dust, 'money'; see the quotation last given. The word is very common in the vulgar phrase "Down with the *dust*!" = fork out!--The slang use of *dust* for 'money' may be based on the English Bible; see *Job*, XXII, 24: "Then shalt thou lay up *gold as dust*"; *Ibid.*, XXVII, 16: Though he heap up *silver as the dust*".—Comp. *Punch*, 1884, Vol. I (Vol. 86), 15^b: "Gentlemen of the Metropolis, Mr. Punch ventures to suggest, 'Three cheers for gallant Mr. Dobbs', and, as it is entirely a water question, *Down with the Dust*!"—*Punch*, 1879, Vol. I (Vol. 76), 109^b: "What he added to them as 'ad propputty and wouldn't part, was '*Down with the dust*!'"

'Arry is fond of ringing the changes on colloquial phrases by substituting synonymous terms for the time-honoured homely words of which they are made up. In this way, "going the whole hog" becomes *going the entire animal*, "cut your stick" is with elephantine humour turned into *amputate your mahogany*, and the busy thoroughfare on the Surrey side of London, which to steady-going people used to be known as the *New Cut*, was playfully referred to as the "Recent Incision".

In the same way we find various more or less unmeaning equivalents for the overworked phrase "and no mistake!", which phrase is said to owe its popularity to the Duke of Wellington; see *Punch*, 1862, Vol. II (Vol. 43), 43^a: "His lamented Grace the Duke of Wellington certainly made 'and no mistake' the word of the day".

'Arry's favourite variation on the phrase is *and no error* (5, 20, 58, 73, 113, 159, 187); but he has plenty of others at his disposal.

And no kid (35, 85). The Slang verb *to kid* means "to hoax, gull, deceive", and is a characteristic specimen of the words that "have seen better days". To *kid*, namely, is the Middle English weak verb *kythen*, "to make known", A. S. *(ge)cȳðhan*, cognate with the Dutch *(ver)konden*, the long vowel in the A. S. verb being due to the dropping of the *n* in the stem. The word has long been obsolete in Standard English, but has been preserved by the vulgar, who have forced a sinister meaning upon it. Like the Dutch *diets maken*, which originally meant "to make clear", and now means "to make believe", the Slang verb *to kid*, the lineal descendant of A. S. *(ge)cȳðhan*, means "to deceive, to impose on, to make believe".

The last phrase exactly expresses the meaning of the word in the following extracts: *Punch*, No. 2174, 110^b: "But if you stick up smudge or scrawl, and *kid* the world it's Art"; *Punch*, July 17, 1886, 25^a ['Arry on 'Ome Rule]: "Leastways so I *kid* 'em, dear Boy, as will probably arnser (= answer) as well"; *Punch*, June 8, 1889, 283^a: "In vain I tried to *kid* her that my purse had been forgot".

Hence the substantive *kid* in the sense of "humbug"; l. 42 of our texts: "Trade's bad the old buffer declares, which in course is all blooming *kid*". "There's *no kid* about that" = no humbug or doubt about it: *Punch*, January 31, 1885, 60^a ['Arry on 'Onesty]: "The world's coming round to *my* views, Charley, fast, there's *no kid* about that".

And finally the phrase "*and no kid!*" as a substitute for "and no mistake!" Its frequency in the 'Arry letters is only second to that of "and no error!"; *Punch*, July 28, 1883, 38^a ['Arry]: "I was 'in it', old man, *and no kid!*"; *Punch*, Jan. 31, 1885, 60^a ['Arry on 'Onesty]: "Let's be 'onest, old pal, I love 'onesty all round my 'at, *and no kid*"; *Punch*, May 16, 1885, 229^a ['Arry]: "That's Paradise, Sir, *and no kid*, with a dash of the true lah-di-dah".

And no flam (46), *flam*, like *kid*, being one of the numerous Slang words for "humbug, a lie". *Flam* in this sense used to be quite a respectable word in the seventeenth century; Webster, in his vague way, illustrates both the verb and the noun from "*South*", probably the grave divine and Canon of Christ Church, Oxford, Robert South (1633—1716), and it was a favourite word with Dean Swift in his lighter moods; the *Encycl. Dict.* cites from one of his "Birthday Songs" [to Stella]: "Bear witness if I tell a *flam*".

It has come down in the world, however, and has well-nigh disappeared from literary English; see, however, *Punch*, No. 2174, 110^b: "Whene'er it's seized with new fad, to fit it with a *flam*—Is work for the smart charlatan".

But 'Arry has much more eccentric variations on the phrase "and no mistake!" As these do not occur in our texts, I shall illustrate them from other 'Arry rhymes.

And no flies; *Punch*, June 25, 1887, 305^a ['Arry on the Jubilee]: "Well, she won't be ashamed of 'er subjeck, that's poz, dear old pal, *and no flies!*"; *Punch*, May 7, 1892, 217^b ['Arry on Wheels]: "All the right rorty sort, *and no flies*".

In playful humour he will at haphazard substitute other words, as they strike his fancy:

And no flounders; *Punch*, May 16, 1885, 229^a: I'd take 'em a trot, *and no flounders!* It's 'ard, bloomin' 'ard, my dear boy,—When Form as is Form ain't no fling, as a German ud say, *fo der quoy*" (= *faute de quoi*, "from want of cash").

And no chips; *Punch*, 1877, Vol. II (Vol. 73), 197^a: "If the Woodchopper could 'ear the 'owls every time the 'Immense' (a comic Music Hall singer) gits 'is knife in 'im, Lor'! he'd cut hisself down sharp, *and no chips!*"; *Punch*, January 10, 1885, 24^a ['Arry at the Grosvenor Gallery]: "And a eye as 'd fetch a old 'ermit slap out of his 'ole, *and no chips!*"

Another phrase on which different variations are made, is *a little*, used adverbially or substantively.

Decidedly 'Arryesque is a mite (145); compare *Punch*, May 7, 1892, 217^b ['Arry on Wheels]: "If I spots pooty gurls when out cycling, I tips 'em the affable nod;...—Ah! and some on 'em tumble (= understand, take the hint), I tell yer, although they may look *a mite shy*"; *Punch*, 1880, Vol. II (Vol. 79), 299^a: "When Christmas night come, I did fancy they'd let go the painter (= relax their strictness) *a mite*".—*To let go the painter* is a nautical phrase for "to stretch a point". The *painter* is "the bow rope which fastens a boat to a wharf or alongside a ship" (*Encycl. Dict.*).

'Arryesque, too, is a mossel (= morsel), which does not occur in our texts; *Punch*, April 3, 1889 ['Arry on Chivalry]: "I should make you sit up jest *a mossel*".

Somewhat higher than the 'Arry level is a bit (75, 82, 84, 175); and a trifle used adverbially (170) is rapidly making headway even in literary English; e. g. *Punch*, 1870, Vol. II, 255^b: "He is

a trifle silent on his Militia exploits, as a true hero should always be; *Punch*, 1874, Vol. I, 27^a: "*Charity* (a drama)—why so called, it is, perhaps, *a trifle* difficult to say"; *Athenæum*, May 12, 1888, 593^c: "*A trifle* heathenish, some may think"; *Literary World*, June 8, 1888, 523^a: "Even those of us who at times find Mr. James *a trifle* tedious as a novelist, must confess that on that score his essays are without reproach"; *Athenæum*, Sept. 22, 1888, 382^a: "This appears to be more or less the author's way in most things, and the result is pleasing, if *a trifle* vague"; *Punch*, 1877, Vol. I (Vol. 72), 10: "Well, I begin to think the weather is *a trifle* too open"; *Punch*, 1880, Vol. I (Vol. 78), 160^a: "I fancy, too, that if *a trifle* less intentionally droll than Emery's (acting), it is truer to nature"; *Ibid.*, 169^a: "(They) carry along briskly, what, after the rattling comic pantomime, might be *a trifle* slow".

I next give some miscellaneous instances of 'Arry's jocular variations on familiar phrases.

On p. 201, among 'Arry's playful ways of addressing his chum, I have referred to the phrase "my pippin". For this apostrophe he will at times knowingly substitute my ribstone, in allusion to a well-known variety of this highly-esteemed species of apple, the Ribston Pippin, of which Cobham Brewer in the *Dict. of Phrase and Fable* tells us that it is so called "from Ribston in Yorkshire, where Sir Henry Goodricke planted three pips sent to him from Rouen, in Normandy. Two of the pips died, but the third became the parent of the Ribston-apple-trees in England". *Punch*, 1884, Vol. II (Vol. 87), 180^a ['Arry]: "'Ow are yer, my *ribstone*?"

For "it's no use" colloquial English frequently substitutes "it's no good", a phrase that I have copiously illustrated in another part of this volume (see p. 82), but 'Arry also affects the unmeaning substitute it's no bottles; e. g. *Punch*, Oct. 15, 1887, 169^b ['Arry on Ochre]: "Save, hay,—out of two quid a week! No, it doesn't fetch me in that shape.—You must swag in this world to get rich; if yer carn't, it's *no bottles* to scrape"; *Punch*, 1880, Vol. I (Vol. 78), 122^b: "Bung. *No bottles*, my dear boy!—Cross. *No bottles*?—Bung. Oh!—That means no good—slang patter, don't yer know".

A frequently occurring Slang substitute for "What's the time?" is "How goes the enemy?" but its popularity seems to be on the wane; at least I've found no allusion to it in the 'Arry literature, though it is by no means rare in the columns of *Punch*. Dickens, *Nickleby* I, 257 (T.): "*How goes the enemy*, Snobb?"—Edmund

Yates, *Recollections and Experiences*, II, 232 (T.): "Apart from a visible tendency to baldness on the crown of the head, there is nothing to show that '*the enemy*' has yet obtained any decided hold on him" (extract from American newspaper). *Punch*, July 9, 1859, 22" [A Chapter on Slang]: "What the hour is he knows not, though able to say—*How the Enemy goes*, or what's His time of day". *Punch*, 1870, Vol. II, 176^b: "*How goes the enemy?*" we cry—Before we test the warning tinkles—Of our chronometer; but I—Would say "how comes the enemy?"—Then must we answer with a sigh,—"*Advancing parallels of Wrinkles*". *Punch*, 1884, Vol. I (Vol. 86), 124^a: "Time is proverbially recognised as everybody's "*Enemy*".

"That's the cheese" and "it's not quite the cheese" are among the commonest slang phrases for what used to be familiarly expressed by "it's (not) the *thing*, the *ticket*, the *cut*, the *style*", etc. We learn from Dr. Murray's *N. E. D.* that in this phrase the word *cheese* "is probably adopted from Persian and Urdu *chīz* 'thing'", and that Colonel Yule in his *Anglo-Indian Word-book* says "such 'expressions used to be common among young Anglo-Indians as 'My new Arab is the real *chīz*'; i. e. 'the real thing'". 'Arry playfully substitutes the species for what he takes to be the genus, and will say of a swell that he's "quite the Cheddar" or of the lady of his choice that "she's quite the Stilton". *Punch*, July 9, 1859, 22" [A Chapter on Slang]: "He is then just the *Cheddar*, the *Cut*, *Cheese*, or *Style*,—Though his head bears a *Bollinger*, *Beaver*, or *Tile*". *Judy*, July 6, 1887, 10^b: "When a person is "everything that can be desired" he is, as the slang saying goes, "quite the *correct Stilton*". *Punch*, 1880, Vol. II (Vol. 79), 241^a: "How's that for high?"—"Quite the *Stilton*" [Letter-press under a cut representing certain musicians with enormously long legs; the question means, "What do you say to such a length of leg?" In the "*Stilton*" of the answer there is at the same time a punning allusion to the long legs, which give the musicians the look of walking "on stilts"].

Synonymous terms for "humbug, bosh, nonsense" are very numerous in the 'Arry dialect, and the texts before us contain several of them. There is first the substantive use of *kid* (42), and the word *flam*, referred to on p. 232. Next we have *stuff* (60, 79), and

fiddle de dee (91), a variation of "Fiddlestick!" or "Fiddlestick's end!"—both these 'Arry phrases, especially the first, being also employed by more refined speakers; comp. *Punch*, Oct. 27, 1888, 194: "So we trust that is *fiddle de dee*"; *Punch*, Oct. 15, 1892, 169 ['Arry at 'Arrygate]: I do like to hencourage the joskins. One thing, though, wos *fiddle-de-dee*,—They 'ad a "Refreshment Tent", Charlie. Oh my! Ginger-ale and weak tea!"—Joskins, in the last quotation, is slang for "country bumpkins, clodhoppers"; *Judy*, Dec. 28, 1887, 306^b: "Hi! waiter, bring me a bottle o' thic theer champagne", cried a red-faced *joskin*, who was sitting near the orator.

Muck (82); "what muck!" for "what nonsense!" is decidedly low; nor is the reason far to seek, if we keep in mind the associations evoked by the substantive.

Rot (109), originally Schoolboys' Slang, now often heard in spheres above those in which our hero moves. George Augustus Sala, it is true, in *Ill. London News*, Jan. 27, 1888, 87^c, strenuously lifts up his voice against it: "*Rot* for nonsense or rubbish, is a vile Slang term, which no well-bred Englishman would use". But compare *Tom Brown's Schooldays*, 106 (T.): "And'so let's stick to him and talk no more *rot*, and drink his health as the head of the house"; *Punch*, 1876, Vol. II, 185^a: "May I be shot,—If I've not drowsed and dreamed over that Leader's *rot*"; *Punch*, No. 2175, 132^b: "Tell yer this soft *rot*—wich hus sportsmen chivvies,—Sends the race to pot,—Makes us all old Mivvies".

Kibosh (116); the *Sl. Dict.* says i. v.: "Nonsense, stuff, palaver, humbug.... To put the kibosh on anything, is to put an effectual end or stop to it". We are further informed by the same authority that *kibosh* or *kybosh* also means one shilling and sixpence, which unfortunately does not give us much light.

The word is a great favourite with 'Arry and his class. Here is an example of the phrase to *put the kibosh on*: *Punch*, Oct. 1, 1859, 146^a: "Wal, neow, *Punch*, old hoss, guess as heow we air a *puttin the kibosh on* you Britishers".—*Punch*, June 22, 1867, 254^a, has another instance of the phrase in a letter which, like the one from which the preceding quotation is taken, professes to have been written by a Yankee: "Sorry this child is under the painful necessity of *putting the kybosh upon* the appearance of his elegant corporation at your festive board. Can't be done, dear boy".—But the phrase is much older than 1859, for Dickens has to *put the kye-bosh on* in *Sketches by Boz* (1835), *Scenes*, V (p. 68, T.),

in the sense of "to pitch into a person": "What do you mean by hussies?" interrupts a champion of the other party, who has evinced a strong inclination throughout to get up a branch fight on her own account ("Hooroar"! ejaculates a potboy in parenthesis, "*put the kye-bosh on her, Mary!*") "What do you mean by hussies?" reiterates the champion.

Both *to put the kibosh on* and *kibosh* in the sense of "bosh!", "stuff and nonsense!" continue to be extensively patronised by vulgar speakers: *Punch*, January 3, 1885, 4^a: "Still I wish you a 'Appy New Year, if you care for the *kibosh*, old Chappie"; *Punch*, July 30, 1887, 45 ['Arry on Angling]: "To chaff 'em and tip 'em the *kibosh* is one of my reglaresst rules"; *Punch*, April 9, 1887, 172^b ['Arry at 'Ome]: "Gar'n ¹)! Gives me the 'ump ²)", all this *kibosh*, 'bout morals, and taste and all that"; *Punch*, May 4, 1889, 206^b: "At any rate he appeared to do so (*i. e.* fall with the force of his own blow), though thus early in the fight, whispers of "barney", "*kibosh*", a "put-up job", etc., went surreptitiously round the ring". The word is also found as an adjective in the sense of "humbugging", "make-believe"; *e. g.* *Punch*, 1880, Vol. II (Vol. 79), 88^a: "What makes me 'patter' to skipper and crew—In a *kibosh* style that a child might spot?" [sung by the Cockney owner of a yacht].

Here are some modern examples of *to put the kibosh on* in the sense of "to put a stop to, to prevent effectually, to throw into the shade" etc.:

Punch, 1860, Vol. II (Vol. 39), 189^b: "Indeed, I don't mind sayin' that it hully *puts the kibosh on* that scissar-grinder's dodge"; *Punch*, 1862, Vol. I (Vol. 42), 24^b: "The police are on the alert, and may perhaps *put the kibosh on* this little affair"; *Punch*, July 17, 1886, 25^a ['Arry on 'Ome Rule]: "Caine has *give 'em the kibosh* (= pitched into them), and wot makes the beggars feel worse,—Is to 'ear 'im fall foul of the Paddies, and talk of the power o' the

¹) *Gar'n!* is a vulgar interjection, expressive of jeering or hooting contempt; *e. g.* *Judy*, Dec. 5, 1888, 274: "*Garn!* None of them things ain't in it with this (*Produces another paper*)... *Garn!* w'y you talks as if you'd bin and done it all yourself... *Garn*... Yah!—Booh!"; *Judy*, Dec. 19, 1888, 290^a: "*First Boy*. Look out Bill, 'ere's a gent from the circus a-turnin' summersaults.—*Second Ditto*. *Gar'n!* 'e's honly testin' the thickness of the Hice, Stoopid!"; *Punch*, July 20, 1889: "*First rude boy*. *Ga-arn*—yer dotty yerself"; *Punch*, 1878, Vol. I (Vol. 74), 120^a: "Yah! *Gar'n!* There ain't five 'underd of yer altogether! Turn it up!"

²) *It gives me the hump* = puts my back up; see *infra*.

Purse"; *Punch*, Sept. 25, 1886 ['Arry on Commercial Education] 145^a: "And instead of keelhauling the furriner, *putting the kibosh* on hus!"

I also find examples of *to kibosh*, "to put down, to humble": *Punch*, 1863, Vol. II (Vol. 45), 205^a: "But it isn't my fault they weren't *kiboshed* when they ought to have been".

Hum (191), the biggest of *hums*; perhaps a curtailed form of "humbug". The word is not vulgar, only colloquial, and by no means of recent date; *Punch*, 1874, II, 266^b: "It appears we can still believe in our Ants, although the Bee has been discovered to be all *hum*"; *Judy*, Dec. 1, 1886, 237^a: "Now take a toff or a cove as a man—(The gutter pathetic is *hum*);—The toff is a trifle less brutal than—A cove in an East-End slum"; *Punch*, Febr. 18, 1888, 83^a: "If a Pretty Girl's part in the drama—Of Life is cut out, they're (*viz.* Art and Dress) all *hum*!"; *Punch*, 1874, I, 19^a: "The Dodo comes, the Dodo comes,—He is not one of humbug's *hums*,—And at the Zoo we'll give him crumbs"; *Punch*, Sept. 5, 1885, 114^b: "Political honesty's all a big *hum*"; *Punch*, 1879, Vol. II (Vol. 77), 169^b: "Life shaped on such lines is a lachrymose *hum*".

There is also a verb to hum, "to humbug", which Cassell's *Encyclop. Dict.* illustrates from a source which it vaguely refers to as "*Brookes, Epilogue on Humbugging*": "Beauty, by ancient tradition, we find,—Has delightfully *hummed* the whole race of mankind"; compare *Punch Almanack* for 1892, "Lines by a Lover of Fashion": "Metaphysicians never will inveigle—My mind to study all their hollow *humming*".

There is still another verb 'to hum', of which the Dictionaries know nothing. It is used in the colloquial phrase "to make things *hum*", meaning 'to make them thrive, go off smoothly'. The phrase is especially used with respect to places of public entertainment, theatres, music-halls, etc., which are 'made to *hum*', if they are doing a thriving business. As in the phrase 'to drive a *roaring* trade', the allusion may be to the *humming* or buzzing noise made by a numerous audience. *Ally Sloper's Half-Holiday*, Aug. 5, 1893, 246^a: "The Margate Hall-by-the-Sea, where Lord George Sanger is fairly *making things hum* with his colossal entertainment".—*Punch*, Dec. 19, 1891, 293^a: "I'd like ever so much to see Buffalo Bill run his Show in here—he'd just *make this old circus hum*!"—*Punch*, Sept. 21, 1889, 144^b: "Give me a little look-in,—And see if I won't *make things hum*!"—*Judy*, Oct. 20, 1886, 183^b: "He said he liked

to see a man with enterprise who *makes business hum*".—*Judy*, Dec. 8, 1886, 272^a: "Fergus *made things hum*" (= go off well).

If there is one thing on which 'Arry plumes himself, it is his being wide-awake, and "up to the time o' day", as he calls it; no wonder, therefore, that he has various phrases to denote this highly-prized quality.

He accordingly is fond of describing himself as in the know (80); knowing his book (85), originally a turf phrase, referring to the betting-book; fly (6, 135); up to wot's wot (158); the right sort (187), most probably a "shoppy" phrase.

A genuine 'Arry phrase for this idea is a snide 'un (154).

The *Sl. Dict.* assigns to this word the sense of "bad, spurious, contemptible", and illustrates it by the phrase *snide coin* = bad coin. Flügel (1891) merely translates the *Sl. Dict.*, and the *Encycl. Dict.* does not register the word. Now, the meaning assigned to the word in the *Sl. Dict.*, would seem to be obsolete, for it is quite sure that 'Arry uses *snide 'un* invariably in a complimentary sense, generally applying the epithet to himself and congenial spirits. In sense the vulgarism *snide* comes curiously near to that of the word "schneidig" as used in the colloquial German of our day. Here are a few illustrations of 'Arry's use of the term:

Punch, Sept. 29, 1883, 146^b: "Says he to himself—"Old bloke, you are a *snide one*, I don't think ¹⁾—a 'cute one, I don't think";

¹⁾ "I don't think"—a silly vulgar phrase, used to mark the ironical character of the statement immediately preceding, as for instance in the following extract from *Judy*, Oct. 12, 1887, 170^a: "The Corinthian Conductor [of a London Omnibus] was sceptical, and addressed Hieland gentleman [who said he had lost his purse] thusly: "Your kisser's [= excuse?] all very good, *I don't think*, but you're the seventh this week". Compare *Punch*, 1878, Vol. II (Vol. 75), 124^b: "A piece of slang which, once thought extremely sharp, would now be voted equally slow, was the street-saying of the period, "You're a nice man, *I don't think!*"

Other, more or less antiquated, vulgar phrases used for the same purpose, are: "With a hook (*i. e.* a note of interrogation) at the end of it", which the *Sl. Dict.* terms an Oxford phrase; German slang has *hinten 'rum* in this sense; "Over the left": Disraeli, *Lothair*, 146 (T.): "They meet about the schools of St. Joseph—over the left—it is a Fenian meeting"; *Punch*, 1865, Vol. II (Vol. 49), 64^a: "Obedience over the left... If Mr. Lyne is himself 'vowed to obedience', why does he not obey his Bishop, and leave off making a fool of himself?"

Another vocal equivalent of "putting one's tongue in one's cheek", as a gesture

Punch, Jan. 10, 1885, 24^a ['Arry at the Grosvenor Gallery]: "Give yer my davy (= affidavit) it queers—A *snide 'un* to trot round these rooms, Sir. I ain't felt so young not for years"; *Punch*, May 16, 1885 ['Arry] 229^a: "And a *snide 'un* like you should be fly to it"; *Punch*, April 17, 1886 ['Arry] 185^b: "But if them as should boss us (*i. e.* our rulers) don't watch it, us *snide 'uns* 'ull all go to pot"; *Punch*, July 30, 1887, 45^a ['Arry on Angling]: "Pooty spot; sort o' lake, green and windin', with nice, quiet 'swims' (= fishing-places) all about.—Though I must say I missed the Thames gammocks, the *snide* comic songs and the shout".

Another vulgar phrase for the notion of being "up to the time of day" is

All there, a phrase of somewhat vague meaning, since it includes the most divergent shades of the idea of fitness according to vulgar notions. The *Slang Dict.* i.v. says: "*All there*, in strict fashion, first-rate, up to the mark; a vulgar person would speak of a spruce, showily dressed female as being *all there*. An artisan would use the same phrase to express the capabilities of a skilful fellow-workman". Storm, *Engl. Philol.*, 197 says: "Etwas dunkel

of incredulity, irony or or a knowing intimation of the humbugging nature of a statement made by oneself or by others, is "*all round my hat!*"

First, as to the real meaning of the gesture of "putting one's tongue in one's cheek", as a way of showing that one is conscious of talking humbug, a phrase, by the way, that I have not anywhere found explained, compare the following quotations: Matth. Arnold, *Culture and Anarchy*, 110: "Now, I admit that often, but not always, when our governors say smooth things to the self-love of the class whose political support they want, they know very well that they are overstepping, by a long stride, the bounds of truth and soberness; and while they talk, they in a manner, no doubt, *put their tongue in their cheek*"; *Id. ibid.*, 111: "He unquestionably, when he flatters the self-love of Philistinism, and extols, in the approved fashion, its energy, enterprise, and self-reliance, knows that he is talking clap-trap, and so to say, *puts his tongue in his cheek*".—*Judy*, Sept. 12, 1888, 129^b: "Of course everybody knows that the ex-premier (Mr. Gladstone) habitually goes about *with his tongue in his cheek*—and what a colossal cheek he has!—but the information that the tongue is cold, is rather surprising"; *Punch*, 1875, Vol. II, 3^b: "The House roared, as each Member, *with his tongue in his cheek*, paraded the claims of his constituency"; *Literary World*, Febr. 19, 1892, 170^c: "In collating (the necessary instructions for experiments in magic), Mr. Waite seems *to have his tongue in his cheek*, and the ritual itself at times verges on the ludicrous".

Next, as to "All round my hat!" being the vocal slang equivalent of this gesture, compare *Punch*, 1853, Vol. II (Vol. 25), 47^b: "'Tis all my eye and Betty Martin!—Over the left and *all round my hat!*"; *Punch*, 1874, Vol. I,

ist die Phrase: *He is all there* = c'est un rusé compère; eig. wohl 'er ist ganz da', 'er hat (und braucht) seine volle Geistesgegenwart'. And in a foot-note: "Sweet bemerkt: '*He's all there* seems simply to mean: his wits are where they are wanted, he has presence of mind'".

All there would in the majority of cases seem to mean: "quite equal to the task proposed, fully up to the mark, equal to the occasion, the right man in the right place".

Judy, Sept. 16, 1885, 136^a [of a place of public entertainment]: "They are *all there* in the way of charges" (= *Du. ze weten daar van rekenen!*); *Ibid.*, Oct. 28, 1885, 208^a: "When it comes to crowbarring a burly ruffian, perhaps Mrs. Weldon may not be *all there*" (=equal to and ready for the task); *Ibid.*, March 23, 1887, 136^b: "Mr. Fernandez's Sir Peter seemed hardly at home, but was *all there* in the great scene" (of Sheridan's *School for Scandal*); *Punch*, June 11, 1887, 288^b: "When it became a question of shopping, Megs Terrace (a locality where furnished lodgings abound) flattered itself it was "*all there*", and within a stone's throw of all the noted emporiums of the West End"; *Punch*, Sept. 10, 1887, 111^a ['Arry at the Sea-side, meeting a 'stunning' young lady]: "(She) dropped 'er at at the feet of yours truly, and 'Arry, of course, was *all*

116^a: "The Spanish Minister of Finance has taken to calling the bonds he is always trying to get off his hands, and on the other people's, "Pagarés". We would warn our readers not to confound this unfamiliar term with the better-known "puggaree" (muslin worn round hat or helmet in hot climates, the ends being left falling down, to keep off the rays of the sun). The confusion may come easier as both *Pagaré* and *puggaree* are fabrics of the "*all-round-my-hat*" order. The Spanish word *Pagaré* means *I will pay*, but the Spanish Minister means by it "I won't"; *Punch*, 1862, Vol. II (Vol. 43), 43^a: "The allusion to the symbol of mourning encircling the hat" [Mr. Punch seems to hint that the slang phrase "*All round my hat!*" contains an allusion to the assumed insincerity of widowers' mourning]; *Punch*, March 19, 1859, 114^b: "*All round our hats* (moonshine!)".

But in more recent slang this special meaning of "*All round my hat!*" seems to have become obsolete, and in 'Arry's dialect the phrase survives only as a somewhat meaningless amplification of *all round* in the colloquial sense of "equally developed all round; in every respect" as in "all-round actor", *i. e.* one who excels in every branch of his calling; *e. g.* *Punch*, April 9, 1887, 172^a ['Arry at 'Ome]: "My tastes, you'll perceive, ain't Philistian; I'm arristo *all round my 'at*"; *Punch*, Jan. 31, 1885, 60^a ['Arry on 'Onesty]: "Let's be 'onest, old pal, I love 'onesty *all round my 'at*, and no kid"; *Punch*, Aug. 27, 1892, 88^c ['Arry in Venice]: "But the speeches of musical scratchbacks the dancers keep time with so pat,—In that fairy-like Carnival Bally, fetched Polly, ah, *all round 'er 'at!*"

there" (= equal to the occasion); *Punch*, 1871, Vol. I, 82^b: "Though trouble may bustle him horrid,—Yet, when the bell rings, he's *all there*"; *Judy*, Nov. 14, 1888, 237^b: "Sir William Harcourt.... represented the ex-ministry on the re-assembling of the House. He looked, as usual, *all there*"; *Punch*, 1877, Vol. I (Vol. 72), 42^a: "Years ago—about fifty,—My Navy was tested. We found it *all there*"; *Punch*, 1877, Vol. II (Vol. 73), 161^b: "As for 'bolishing juries, of course he was *all there*" (= quite prepared, exactly of the same opinion)—(*Hear !*)—and he'd like to go the 'ole 'og, and 'bolish all the blessed Beaks" (*Applause.*); *Punch*, 1880, Vol. II (Vol. 79), 144^a: "The practising Yachtsman can let his imagination roam freely, and, as he generally does *fancy himself*" (= think much of himself) pretty considerably as being *all there*", he can easily fancy himself anywhere"; *Punch*, 1880, Vol. II (Vol. 79), 298^b ['Arry]: "For, you know, I am mostly *all there* when a petticoat's frisking about"; *Punch*, 1882, Vol. II (Vol. 83), 57^a: "I am '*all there*,' said Jerry".

The more recent phrase "*I'm on*", for which see Index, s. v. *on*, comes very close to the sense of "*I'm all there!*" A playful variant of *all there* is obtained by substituting *over the place (shop)*, for *there*, and in certain cases all over the place (shop) is merely a more full-sounding synonym of *all there* in its figurative applications; *Judy*, Jan. 4, 1888, 4^b: "Another clever child, "Birdie Brightling", played some quite brilliant banjo solos, and of course Topsy was *all over the place*" [in a performance of *Uncle Tom's Cabin* at the Princess's]; *Ill. London News*, June 15, 1889, 746^b: "In novels and poems, I need not say that the argument is always the other way; and that, in point of influence on a man's character, the wife is *nowhere*", and the engaged young person (so to speak) *all over the place*"; *Punch*, 1881, Vol. I (Vol. 80), 203^a: "The Red Rovers, Sir, and the Red Cross Knights, who are shouting *"Scotland for Ever!"* and wildly charging (one shilling admission each person) at the terrified civilians in an upper room of the Egyptian Hall, Piccadilly [exhibition of Mrs. Elizabeth Thompson-Butler's picture of *"Scotland for Ever!"*], are, emphatically speaking, *All there*. They are *all over the shop*, Sir; and the Veteran pronounces that horses and men are all right"; *Punch*, 1883, Vol. I (Vol. 84), 230^b: "If it hadn't been for jolly Sir John, who was *all over the place*, there wouldn't have been a single bit of fun in the whole dreary business"; *Punch*, March 11, 1893, 114^b: Good gracious, the

wetterun (= veteran) is *all over the shop* (= up to any thing, a practised hand)! He can mill you, or throw you a burster; feint, parry, duck, counter, or stop!"

But *all over the shop* (*place*) is also used in the more literal sense of "here, there and everywhere": *Punch*, March 11, 1893, 114^c: "Sir Augustus Harriss's and Pettitt's *Prodigal Daughter* (a drama) is going *all over the shop*. She is coming out in France, in Germany, also, of course, in the Horse-tryin' (= Austrian) capital"; *Punch*, 1880, Vol. II (Vol. 79), 261^a: "Mustn't 'ave old gents a-tumbling about *all over the shop* like this, yer know" [Policeman to bewildered traveller at Waterloo Station]; *Punch*, Sept. 28, 1889, 148^a: "Edwin with Angelina '*all over the shop*', as Harry Skrym-mager expresses it" (*i. e.* you see engaged couples spooning wherever you cast your eye); *Punch*, Sept. 21, 1889, 144^b ['Arry on the Battle of Life]: "From Gladstone to Cardinal Manning, they snivel *all over the shop*"; *Punch*, 1876, Vol. II, 255^b: "When I've a drop—I'll knock any Crusher *all over the shop*"; *Punch*, 1884, Vol. II (Vol. 87), 86^b: "As for W. G. (Grace, the great cricketer), if "*all over the shop*" has old meanings, he gave it some new illustrations"; *Punch*, 1883, Vol. II (Vol. 85), 114^b [Mossoo loq.]: "Bah! my gun it shall *crac* and my horn it shall sound—What the Shopkeeper Bull calls "*all over the shop*"; *Punch*, 1881, Vol. II (Vol. 81) 58^a: "Relate loudly and affably how you were having "gins and bitters *all over the shop*" yesterday afternoon, and you were wholesomely 'screwed' when you dined at the Criterion"; *Punch*, Oct. 27, 1888, 193^a: "Restoration! To be sure. That's going on everywhere. *All over the place*, in fact. Quite a rage for it"; *Punch*, 1875, Vol. II, 254^b: "My distinguished companion's baggage was *all over the place*—gun-cases in a mango-field, portmanteaus among the chutnees—in fact, it was King John at the Wash all over again"; *Punch*, 1871, Vol. II, 137^b: "This time they announced the first appearance of a small Robert Bussit, and Robert Bussit, *père*, was *all over the place* with prideful joy; *Punch*, 1879, Vol. I (Vol. 76), 279^b: "The London School Board.... is defying the Education Department, and generally outrunning the constable *all over the shop*"; *Punch*, June 25, 1887, 305^a ['Arry on the Jubilee]: "It's a rare fillaloo, and no error, Q. J. (= Queen's Jubilee) is *all over the shop*"; *Ibid.*: "Primrose 'Ill all ablaze with set-pieces, and bonfires *all over the shop*.—That's wot I should call doin' it prime, and 't would catch the B. P. (= British Public) on the

'op" ¹⁾; *Punch*, May 16, 1885, 229^a ['Arry]: "Well, London's all yum-yum jest now; Hexhibitions *all over the shop*"; *Punch*, Oct. 22, 1887, 181^b: "And a peal o' thunder responded, as seemed *all over the shop*".—And from the notion of being 'scattered', *all over the shop* may come to denote 'confusion, a state of helpless and hopeless disorder'; *Punch*, 1870, Vol. II, 97^b: "Everybody more *all over the shop* than ever"; *Punch*, July 30, 1887, 45^a ['Arry on Angling]:

¹⁾ To catch a person on the hop; the phrase is not in any dictionary that I have access to, but seems to be a very common slang expression. I find it especially used of young ladies, who are said to "catch their admirers on the hop", when they make them their devoted slaves by their irresistible and fascinating ways; thus *to catch on the hop* comes very near to *to fetch*, for which see Index; *Judy*, Febr. 15, 1888, 77^a: "Fred, with hardly any parley—First is *caught upon the hop*" (by a girl who proposes to him in leap-year); *Punch*, June 8, 1889, 283^a: "For every likely customer she *caught upon the 'op*" (of a fashionable lady at a Fancy-fair). In the following quotations the phrase is used with a punning allusion to *hop* = dance; *Punch*, Febr. 18, 1888, 81^b: "The moral is, haste to the Lyceum, and, before she is off to America, *catch our Mary on the hop*. Never was there dancing so unstagey" (allusion to the actress Mary Anderson dancing as Perdita in *Winter's Tale*); *Judy*, Oct. 10, 1888, 171^a: "In spite of my age... I had sufficient vigour left in me to attend a "Cinderella" dance (= an early dancing party at which all is over at *twelve o'clock*) this evening. There I *caught* the Grand Old Man *on the hop*"; *Punch*, 1876, Vol. II, 113^a: "When would you think of looking for a flea in a Kentish field?—Whenever you go to *catch it on the hop*" (allusion to the hop-fields of Kent).

As regards the origin of the vulgar phrase *to catch a person on the hop*, the most plausible explanation seems to me that it is a jocose variant of the phrase *to catch one tripping* = to take one in the very act; to take him by surprise.

I also find to set a man on the hop, which seems to mean "to rile him", but of this I am by no means sure: *Punch*, July 30, 1887, 45^a ['Arry on Angling]: "And Bell she kept startin' and squeakin', *a-settin' me fair on the 'op*" ['Arry and Bell are in a punt, angling, and something is going wrong].

Nor do I exactly know what to feel on the hop means in *Punch*, May 7, 1892, 217^a ['Arry on Wheels]: "The sun bustiges forth a rare bat, till a fellow *feels fair on the 'op*".—In the last quotation bustige seems to be some amplification of *burst*, somewhat after the fashion of Sairey Gamp in *Chuzzlewit*, who is particularly fond of such words in *-ige*; e. g. "The blessing of a daughter was *deniged* me" (ch. 25); "Of all the trying *inwalueges* in this wally of the shadder, that one beats 'em black and blue"; "you knews much betterer than me, with your *experience*, how little puts us out" (ch. 29).—A rare bat is here used adverbially for "in capital style, with a vengeance"; of course it is originally a cricketing phrase. Compare *Punch*, Aug. 27, 1892 ['Arry in Venice] 89^a: "But I flattered her taste *a rare bat*, and soon 'ad her again on the smile"; *Punch*, 1882, Vol. I (Vol. 82), 252^b: "If your Jockey hadn't come *at such a rare bat* round the Corner, you would have won to a certainty".

"I was a'most afraid to set down, for the things seemed *all over the shop*"; *Punch*, 1876, Vol. II, 76^b: "Accompanying himself on the concertina, very fairly for an amateur, only he *will* overdo the action, and get so much.... *all over the shop*, that there's no coming within a mile of him"; *Punch*, 1883, Vol. I (Vol. 84), 114^a: "Well, *their* style's of the oddest—*All over the shop*. Though some of them show pace,—They are like a scratch crew—very seldom together,—And as for their cox., he's the cheekiest lad".

'Arry disdains the usual appellations of certain parts of the body and of various articles of dress.

To his trousers, for example, he refers as *bags* (6). Inexpressibles of a very 'loud' pattern have sometimes been jocularly termed *howling-bags*; e. g. *Punch*, June 4, 1859, 231^b: "But the single thunderstorm of an English summer is not a sufficient excuse for calling a pair of peculiarly tinted trousers "*howling-bags*"; or denominating a graceful girl, with blue eyes and fair hair, a "crusher".—Compare *Judy*, Oct. 24, 1888, 194^b: "Every one would be anxious to know if Sir C. Warren came off scot-free, or if only with a rent in his best official *bags*"; *Punch*, 1880, Vol. I (Vol. 78), 6 [A noble Lord *log.*]: "Just look at these *bags* you last built me, Snippe! J'ever ¹⁾ see such beastly *bags* in your life?"—With a playful allusion to *bags* = money-bags, *Punch*, Jan. 1, 1859, 9^b: "The Squire jumped out of bed, lit a lucifer match, 'looked to his *bags*', for he instantly put them on, seized his revolver and rushed downstairs".

Another 'Arry term for 'trousers' is *kickies*, which may be a corruption of *qu'est-ce que*; the familiar term *what-do-you-call 'ems* for 'trousers' shows the same tendency to euphemism when there is question of clothing for the nether man; compare *inexpressibles*, *unmentionables*, *unutterables*, *unwhisperables*, *sit-upons*. *Punch*, Aug. 27, 1892, 88^c ['Arry at Venice (in London)]: "Go gently now, Young 'Am-and-Eggs! (*to the Gondolier*)—'Ow much for yer mustard-striped *kickies*?"'; *Punch*, Sept. 29, 1888, 156^a ['Arry on Marriage]: "He'd a hapron on, Charlie, and *kickies* as must ha' been cut by his wife,—Him as used to sport Kino's best dittos on week days! And that's married life".—In the last quotation a *pron* means what is usually called a 'dicky', a linen front or half-shirt. The *Sl. Dict.* informs us that "*dickey* was originally *tommy* (from

¹⁾ "J'ever"—did you ever. Compare p. 188: "wodger"—what do you, etc.

the Greek *ταυρή*, a section), a name which I understand was formerly used in Trinity College, Dublin".

If in the stalls of a theatre 'Arry, as in duty bound, puts on an evening-dress coat, he dignifies that swallow-tailed garment with the elegant appellation of "claw-hammer", from its resemblance to that description of hammer; compare the Dutch colloquial appellation for the same article of apparel, "stalen pen". *Punch*, Jan. 31, 1885, 60^a ['Arry on 'Onesty]: 'Cos it won't always run to *claw 'ammers*, *white kites* and front rows in the stalls"; *Punch*, July 21, 1883, 29^b: "That an 'Impressionist' is not impressive in a 'claw-hammer' on a public platform"; *Punch*, July 28, 1883, 38^a ['Arry]: "With a *claw-'ammer* coat *ah lar* Masher, stiff collar, and 'ighscented 'air".

The broad expanse of snowy shirt-front which he sports on the same occasion, he refers to as a "kite" ¹⁾, in allusion probably to its shape; see the first quotation illustrating *claw-hammer*.

¹⁾ I am unable to give the exact meaning of the phrase pulling a kite in the two following 'Arry quotations: *Punch*, April 9, 1887, 172^a ['Arry at 'Ome]: "Touch-and-go is my style, as you know, and 'tain't often *I pulls a long kite*"; *Punch*, December 17, 1887, 280^a ['Arry on His Critics]: "I can't set in a corner canoodling, and do the Q. T. day and night.—My mug, mate, was made for a larf, and you don't ketch it *pulling a kite*".—The verb to canoodle in the last quotation is not in the N. E. D., or in any other work of reference that I can consult. The following quotations make the meaning pretty plain. *Literary World*, Febr. 26, 1892, 194^b: "You run against them [a married woman and a young subaltern flirting], '*canoodling*' on the lake in tiny craft at dusk"; *Punch*, 1881, Vol. II (Vol. 81), 76^b: "After a scene in a canoe, and a good deal of *canoodling* in the Boat-Cottage Garden, he marries her"; *Punch*, Febr. 16, 1889, 76^b: "Mrs. Bardell she came in and took it up, and gradually got *canoodlin'* around him—jest as our Mrs. Bardell tried to do"; *Punch*, May 37, 1893 [Sino San, the Japanese Beauty] 249^a: "A curio they promised us to drive a lover crazy,—With little soft *canoodling* ways, and sweetness of a daisy".—I also find the spelling *conoodle*, which seems to stand for the same thing; *Punch*, 1879, Vol. I (Vol. 76), 117^b: "Then he and the Matchless Ecstasy struggle, snuggle, and generally *conoodle* together rapturously"; *Judy*, Nov. 16, 1887, 238^a: "One long, last, lengthened, lingering *conoodle*, and I tore myself away".—After this there can be little doubt that to *canoodle* or *conoodle* is a slang or colloquial term for "to flirt; to hug, to embrace, to 'kiss and coll'; to 'fetch' (an admirer)".—In the 'Arry quotation given above the meaning seems to be "to snuggle".—The phrase *do the Q. T.* in the same quotation, is parallel with the phrase "to do a thing on the Q. T.", where *on the Q. T.* means "on the quiet" = "on the sly", clandestinely; *Punch*, 1882, Vol. II (Vol. 83), 156^b: "Emphatically the Sea *on the strict Q. T.*—no bustle at railway-station—train glides in noiselessly"; *Judy*, Dec. 22, 1886, 298^a: "The fightin' barber in Smither's Alley as sells alcoholic drinks *on the Q. T.* of a Sunday mornin'".

In addition to the more or less vulgar or colloquial designations for the tall silk hat that forms part of the gala costume to which I have referred, such as *stove-pipe*, *chimney-pot*, *tile*, *beaver*, *cat-skin* (*Tom Brown's Schooldays*, I, 6: "Tom is arrayed . . . in a regulation *cat-skin* at seven-and-sixpence), 'Arry affects the term *topper* for this species of head-covering; *Punch*, April 17, 1886, 191^b: "We have in "*toppers*" exceptionally favourable means of expressing emotion. Unsatisfactory to dash your fist at a turban when you say Dear me! or God bless my soul! But what emphasis could be added by banging in your own Sunday hat, or, better still, letting fly at the other fellow's who's been astonishing you".

Another, but by no means vulgar, term to denote the black cylinder of respectability, is *top-hat*, a word that has hitherto failed to find its way to the Dictionaries; *Punch*, Sept. 15, 1888, 124^b: "All the others seem to be attired in the ordinary *top-hat* and black coat of London respectability"; *Punch*, July 16, 1887, 22^a: "His hat should be so constructed as (*sic*) . . . it could . . . be made to assume the appearance of an ordinary *top-hat*"; *Punch*, Sept. 10, 1892, 120^a: "He lays his *top-hat* on the table, and makes it a receptacle for reams of notes and volumes of projected essays"; *Punch*, Aug. 19, 1893, 77^c: "Not you who dress in Paris as at home,—Because the Frenchman is as good as you,—*Top-hat*, frock-coat—in fact do all in Rome—As Rome would do The Frenchman, just as sensible as we,—calls '*toppers*' hateful, horrid, heavy, hot;—In Paris, as in London, still you see—The chimney-pot".

The less dignified low-crowned *pot-hat*, which is likewise ignored by the Dictionaries (*Judy*, Sept. 1, 1886, 98^b: "And then the luxury, too, of being able to 'pervade your Metrollopolis, in a suit of dittoes and a *pot-hat*"), is by 'Arry and his chums styled a *billycock*; *Punch*, 1875, Vol. II, 9^a: "Head-dresses known as '*Billy-cock Hats*' should not be used (as a rule) during Company drill"; *Punch*, 1875, Vol. II, 97^a: "That you may cast away your "*chimney-pot*", and wear a comfortable "*Billy-cock*", and yet be safe from all reproof by your feminine relations". Dr. Murray in N. E. D. defines a "*billy-cock*", as "a round low-crowned felt hat worn by men, and sometimes also by young women". Comp. *Punch*, Sept. 10, 1887 ['Arry at the Sea-side]: "Little toffs with their *billycocks* raked, jest to swagger it off like, yer know".

A more respectable colloquial term for the same unofficial head-gear is *bowler*, according to Murray, "a low-crowned stiff felt hat";

Judy, Aug. 31, 1887, 106^a: "One has emerald green with an edging of red,—And a yellow plush cap on the back of his head;—One only a *bowler* and frock-coat instead;—But I doubt if he's thoroughly happy"; *Punch*, May 7, 1892, 228^b: "Well, I'll trudge it on foot with umbrella and "*bowler*",—My Stella thinks more of a man than his dress"; *Punch*, Sept. 17, 1892, 132^c: "They wear *bowlers* in Town,—And frock-coats which are brown,—On account of their age or—beer!"

A kind of low soft felt hat worn by sportsmen and those who ape their ways, is colloquially known as a *deerstalker*; *Punch*, 1881, Vol. II (Vol. 81), 121^a: "Putting on a shooting-coat and *deerstalker* hat to play at going out shooting"; *Ibid.*, 24^a: "If you are wearing knickerbookers, a *deer-stalker*, an Inverness cape, an umbrella, and a sword-belt, you will be allowed to pass"; *Punch*, Sept. 22, 1888, 136^b: "A tall, languid person, in a *deerstalker* and an ulster"; *Punch*, Oct. 6, 1888, 165^a: "A comparatively small head.... on the top of which is a *deer-stalker* stuck all over with flies, hooks, and bits of line, as if he had just escaped from a Lunatic Fishing Asylum, where they would put hooks and flies in the hair instead of straws ¹⁾".

His umbrella 'Arry playfully calls his "*brolly*", a term that the Dictionaries have hitherto looked askance at; *Punch*, Oct. 22, 1887, 192^b: "My '*brolly*' is not water-tight,—But hopelessly rended in twain—And spoilt by the rude hurricane"; *Judy*, August 1, 1888, 56^a: "Sing, o Muse, in accents mellow,—All the woes of that young fellow—Who *would* take his moist umbrella—With him to the opera-stalls.—You perhaps may deem it folly,—But when thinking of that '*brolly*'—A funereal melancholy—All my faculties appals"; *Ibid* : "When Mr. Bousfield heard these words,—As righteous as severe,—He clasped his '*brolly*' to his breast,—And wiped away a tear"; *Punch*, 1883, Vol. I (Vol. 84), 147^a: "Hurrah for the damp,—And the '*brolly*' of Gamp!—Hurrah for the brave mackintosh!"; *Punch*, May 13, 1893, 228^a: "She made no effort to unfurl—That wonderful archaic *brolly*".

Spectacles are by 'Arry termed *giglamps* (78); compare *Punch*,

¹⁾ Straws in the hair, as an attribute of madness, are frequently referred to in English writers; it would seem that the poor patients who thus adorn themselves, are suffering of "ambitious monomania", and that the straws are meant to simulate a regal crown. *Punch*, 1884, Vol. I (Vol. 86), 294^a: "Confusion and Chaos! I yield to despair!—And stick—metaphorical—*straws in my hair*".

July 30, 1887, 45^a ['Arry on Angling]: "Jack's a straw-thatched (= yellow-haired) young joker, in *gig-lamps*, good-natured and nuts on the sport"; *Punch*, 1874, Vol. I, 198^a: "The night is dark for the gig (= tilbury). Take my *gig-lamps*".—The word was coined by Cuthbert Bede, the author of *Verdant Green* (1857). In the first edition of the *Sl. Dict.* the phrase was described as a University term, but Cuthbert Bede (the Rev. Edw. Bradley) wrote to *Notes and Queries* to say that "the word was only due to the inventive genius of Mr. Bouncer, one of the characters in *Verdant Green*". It is pretty generally used in quasi-humorous style, and not exactly a 'Arryism.

Specs (95) for "spectacles", is one of those numerous curtailments in which colloquial and vulgar English has been indulging from the time of Addison downwards. Some which Addison stigmatised, have long become part and parcel of literary English, such as *mob*, *incog.*, *poz*, etc. Others are now on their promotion. Of the latter may be mentioned:

Exam. (130) for "examination", originally School Slang; *perks* (124) for "perquisites".

The following are not represented in our texts, but are common enough:

Tec = detective; *Judy*, March 27, 1889, 149^a: "Nothing about him the *tecs*" of a gaby see,—For he's as sharp as a needle somehow"; *Judy*, April 3, 1889, 157: "The sagest 'eads in office, 'as recourse to female *tecs*".

Vet = veterinary surgeon; *Punch*, 1877, Vol. I (Vol. 72), 227^a: "Arter a lot of Gammon from Professor Gamgee, the *Wet*, about the crewelty to Hanimels in importin of em aboard ship"; *Ibid.*, 263^a: "On further examination I ascertain, having been something of a *Vet* in my time, that the horse has also been dead some hours"; *Punch*, Dec. 1, 1888, 264^b: "An eminent *Vet* thinks he has discovered a treatment for horses that "make a noise", when they go out for a trot".

Spec = speculation. This term has been in use for a considerable time past. Dickens in *Sketches by Boz: Horatio Sparkins*, has: "Before you made that first lucky *spec* of yours". Southey, *The Doctor*, ch. 173, looks upon the curtailment as an Americanism: "This adventure (by which better word our forefathers designated what the Americans call a *spec*)". Compare *Punch*, June 12, 1886: "Very few English dramatists can afford to write "on *spec*";

Punch, April 30, 1859, 177^a: "It's no joke, I can tell you, hiring hansoms up to Highgate merely on the *spec* of finding you at home".

Vac = vacation; *Punch*, Aug. 19, 1893, 75^a: "And thinking where I'll spend my "*vac*" has driven me wild with worry".

Sov = sovereign; cited from *Tom Brown's Schooldays* in Hoppe's *Suppl. Lexik.*; still in current use; *Punch*, May 28, 1887, 263^b: "When the *sovs.* come in their thousands and tens of thousands into the pockets of my readers, they will send a handsome percentage . . . to their honest tipster (= racing-prophet)"; *Punch*, 1878, Vol. II (Vol. 75), 225^a: "On my own pure cream (horse) . . . whose outside price was sixty *sovs*".

Thou. = thousand; *Punch*, 1876, Vol. I, 67^a: "Gerald has lost a couple of *thou.*, which he hasn't got"; *Punch*, 1878, Vol. I (Vol. 74), 59^b: "Call on all the Ambassadors unofficially with offers to lend them a trifle—say a couple of *thou*—at a moderate rate".

Cham., champagne; *Punch*, 1882, Vol. I (Vol. 82), 244^b: "I don't think this salad and *cham.* will agree with you quite".

Spats, "spatterdashes", gaiters; *Punch*, Oct. 12, 1889, 180^a: "A brown 'billy-cock' hat, a long grey frock-coat, fawn-coloured trousers, white "*spats*", and primrose, or green gloves—the recognised attire of a Music-Hall aristocrat"; *Punch*, March 4, 1893, 106^b: "The life of her Majesty's Ministers", said the Grand Young Gardner, moodily contemplating his *spats*, "is not an entirely happy one".

Stim, stimulant, "*nip*", "*peg*", "*pick-me-up*"; *Punch*, 1881, Vol. II (Vol. 81), 47^a: "Natheless I go forth undaunted to indite a Bacchic hymn,—And to try whate'er is tempting in the form of Summer "*stim*"; *Punch*, 1882, Vol. II (Vol. 83), 9^a: "They were 'bowled out' by the matitutinal "*stims*" which [were] in vogue with Logic and his pals".—Compare *Punch*, 1882, Vol. I (Vol. 82), 274^a: "So, after we've finished our fourth *peg*, we will just toddle round the Ring, and see what they are doing about the Cup"; *Punch*, 1877, Vol. II (Vol. 73), 1^a: "Expensive messes and continuous "*pegs*" are quite out of place".—A "*peg*" is that species of "*stim*", which is also known as a "B. and S."; *Punch*, 1877, Vol. II (Vol. 73), 265^a: "Has treated himself with "*pegs*" (otherwise glasses of brandy and soda-water), taken every half-hour".—John Ashton, *the Reign of Queen Anne*, 151: "The modern system of *nipping* obtained to a slight degree, but it was reprehended"; *Punch*, 1876, Vol. II, 140^a: "Methinks it is "an eager and a nipping air" (quotation from Hamlet),—though I object to "*nipping*"

at any time, and specially before breakfast"; *Punch*, July 23, 1887, 30^b: "Fetch up t'other bottle. I feel rather *nippy*".—*Punch*, 1876, Vol. II, 56^b: "A glass of sherry-and-bitters, or a little absinthe, or some other kind of innocent *pick-me-up*"; *Punch*, Aug. 17, 1889, 83^b: "Among the tonics generally given to City men as *pick-me-ups*, are sal volatile, chloric ether, essence of ginger, quinine, and nux vomica"; *Punch*, May 20, 1893, 233^a: "When I find that I have not removed my boots overnight, I know that I require a *pick-me-up*".

M u s h, for "mushroom", jocosely used for *umbrella*; *Punch*, 1882, Vol. I (Vol. 82), 153^b: "Get out your Mackintosh and *mush*". According to the *Sl. Dict.* a *mush-faker* is an itinerant mender of umbrellas.

P u g, pugilist; *Punch*, 1880, Vol. I (Vol. 78), 17^a: "I say to the Professor, as the "*pugs*" used to say to one another, just to show there was no ill-will, before they squared up for fighting, 'Tip us your mawley' (= fist)"; *Ibid.*, p. 123^a: "*Bung*. [He was] a smart Ikey ¹⁾ *Pug*, though to Jack Randall—He proved to be not fit to hold a candle".

D i c (*Dick*), dictionary; School slang; *Punch*, May 6, 1893, 210^a: "Look in your "*dic*" if you doubt what I mean".

P a r = paragraph; mainly Journalists' slang: *Punch*, 1879, Vol. II (Vol. 77), 262^b: "He sees... in the World.... Materials for "*pars*" (= entrefilets); *Punch*, Oct. 23, 1886, 204^a: "Last Saturday a "*par*" in the *Standard*, speaking with par-ental authority, informed us", etc.

C a p s = capital letters or types; also journalistic. George Eliot,

¹⁾ *I k e y*; according to the *Sl. Dict.*, the substantive *ikey* means a Jew 'fence', or buyer of stolen goods. A popular corruption of the name Isaac is *Ike*, *Ikey*. As a vulgar adjective *ikey* means "acute, 'game', cunning, smart"; the Dutch *leep*, "cunning", for which Flemish, according to Frank, *Etym. Wdb.*, has *lĳp*, in the same sense, may be a perfect analogon to *ikey*, since *Lĳp* is a well-known Amsterdam term for a "Jew"; but this by the way. *Punch*, April 17, 1886, 185^b ['Arry]: "It's a maxim a many forget, and your *ikey* top-sawyers may scoff"; *Punch*, Aug. 27, 1892, 88^a ['Arry in Venice]: "Your Old Country Fair Show takes a back seat when *ikey* young I(mra) K(iralffy)'s about". [Imra Kiralfy was the manager of the grand entertainment at Olympia, Hammersmith, known as "Venice in London"]; *Punch*, 1881, Vol. II (Vol. 81), 110^a ['Arry]: "'Arf *ikey* of course, put-up bizness, a tap as they mostly turn on—When the M. P.'s 'ave run out their slack (= idle talk), and the toffs to the briny (= sea-side) are gone "[referring to the *Daily Telegraph's* articles on *The Slavery of Fashion*].

Essays, 188: "That peculiar view of Christianity which either condenses itself into a sentence of small *caps*, or explodes into a cluster of stars on the 330th page"; *Ead., ibid.*, 189: "In spite of the illustrative aid of italics and small *caps*"; *Punch*, Oct. 29, 1892, 201^b: "Leaderesque love of gentle gush and "*Caps*"—Is blent in him (Sir Edw. Arnold) with fondness for the .

Japs = Japanese; the term has come into vogue of late, owing to the unusual interest created for these Orientals by recent writers in England and on the Continent, and by Sullivan's comic opera *The Mikado*; e. g. *Punch*, February 23, 1889, 87^a: "Then leave we the Arabs, Venetians and *Japs*,—The satin-skinned beauties in charity caps" (at a fancy dress ball); *Punch*, Oct. 29, 1892, 201^b: "My mild *Jap* Muse may be a roguey-poguey" (a nursery word for a roguish child).

Vic, the popular name for the *Victoria*, a cheap theatre in the New Cut; *Punch*, Oct. 22, 1859, 169^a: "These will comprise works of the Victorian School. That is, pieces written for production at at the *Vic*".

In the same way we have *Pav.* for the *Pavilion*, and *Troc.* for the *Trocadero*, both of them Music-halls: the *London Pavilion* used to be at the top of the Haymarket, but I am unaware of the whereabouts of the *Trocadero*; *Punch*, June 4, 1887, 273^b: "To shout and to yell at the "*Pav.*" and the "*Troc.*",—Regardless of writters and "taking the knock" ¹⁾).

Cri, the popular name for the *Criterion* Theatre and Restaurant; *Punch*, 1882, Vol. II (Vol. 83), 121^a: "The '*Cri*' is still—. The rule for a Criterion success, proved to demonstration by one or, at most, two rare exceptions, is that Mr. Charles Wyndham must be 'in it'".—The allusion in the opening words of this quotation is to Shakesp., *Macbeth*, V, 5: "The cry is still, they come!"

Vert is religious slang for *convert*, or the ugly word *pervert*, used in certain circles to designate one who leaves the Anglican Church to embrace Romanism. *Punch*, 1878, Vol. II (Vol. 75), 168^a: "Rome's Converts. I am at least glad to see the word "Converts" used. "Pervert" is designedly malicious and illiberal; "*vert*"

¹⁾ I do not know the exact meaning of the racing-slang phrase "taking the knock". It has something to do with losing heavily over bets; compare *Punch*, 1883, Vol. I (Vol. 84), 252^a: *Second Gilded Youth*. "I go in the Ring! Do you think I would go in the Ring? Why, I took the knock last Houghton".

is vulgar.... I would propose the use of the word "Revert"; *Punch*, 1877, Vol. II (Vol. 73), 239^a: "They would like to be sure that, in case of 'verting, they will not have possibly committed themselves to accept a matter of politics as a matter of faith—and vote, if not fight, accordingly"; *Punch*, 1876, Vol. II, 34^a: "Who's to blame for the 'Vert? Well, each rival Divine—May esteem himself clever at "drawing the line"; *Punch*, 1874, Vol. II, 128^b [Swell *loq.*]: "A Fweemason, in case of becoming a 'Vert,—The Fweemasons is forced by his pwiest to desert"; *Ibid.*, 251^b: "Hard are the lines of that unhappy 'vert—Who, 'verting, 'verted yet on Reason's side".—Davies, in his *Supplementary Glossary*, i. v. *vert*, quotes from the *Union Review*, May, 1864 [Experiences of a 'Vert]: "I belong to that strange category about whose prepositional affix opinions are divided in England. Old friends call me a "pervert"; new acquaintances a "convert"; the other day I was addressed as a 'vert. It took my fancy, as offending nobody, if pleasing nobody. This term 'vert, I have every reason to believe, has only been just coined".

For the use of the question-begging term pervert for "a convert to Roman Catholicism", compare Davies, *Bible English*, 141: "Bishop Hall writing to a Romish *pervert*, exclaims", etc.; Mark Pattison, *Milton* [in Morley's *English Men of Letters*], 153: "That peculiar form of credulity which makes *perverts* think that every one is about to follow their example"; Thackeray, *Roundabout Papers*, I: "That notorious "*pervert*", Henry of Navarre and France"; *Punch*, April 16, 1859, 151^b: "The boys (Roman Catholics) were arrested on a fictitious charge of larceny, brought against them from motives of bigotry or intolerance, and including the Protestant boy as an incipient *pervert*"; *Academy*, May 20, 1893, 430^b: "He spoke withal tenderly, as to one who entertained towards Mr. Watson the unreasoning enthusiasm of a *pervert*". Hence, perversion, "conversion of an Anglican Protestant to the Church of Rome": *Punch*, 1874, Vol. II, 158^a: "The hoax announcing the *perversion* of the Duke of Northumberland carried improbability on its face".

'Arry designates his "dress" as his rig out (31), or his togs (46), and instead of "dressing well", he "knows 'ow to tog" (194).

As regards the parts of his body, he likes to speak of the "eyes" of a girl as her lamps (182), and to his own he refers as "hoptics" (15); *optics* for "eyes" used to be quite respectable English in the

last century; at one time it was a favourite phrase with comic poets, but it is now sub-colloquial.

His "feet" he calls "trotters" (160), a term that in sober English means "sheep's feet", especially as an article of food. Compare Toby Veek's conjectures in *The Chimes* as to the contents of his daughter Meg's basket: "No", said Toby, after another sniff. "It's mellowier than Polonies. It's very nice. It improves every moment. It's too decided for *Trotters*. An't it?"

If he wants to speak kindly of a lady's feet he calls them her *tootsies* (179), a nursery phrase, often amplified into *tootsicums* or *tootleums*; e. g. *Punch*, 1881, Vol. I (Vol. 80), 54: Mature Siren (archly putting up her "ickle (= little) *tootsicum*"): "Ah! now which of you is going to put on my skates for me?" (Momentary hesitation amongst the Gentlemen—due, no doubt to bashfulness); *Punch*, 1877, Vol. I (Vol. 72), 65^b: "The Grecian bend, the Roman fall—Set all our beauties waddling, wobbling:—Sight of your *tootsicums* so small,—Fair totterer, might be setting all—Our beauties hobbling". Dickens, *Our Mut. Friend*, I, 11: So old a friend must please to look at baby. "Ah! You will know the friend of your family better, *Tootleums*... when you begin to take notice".

Of 'Arryesque more or less picturesque phrases for other parts of the body, not represented in our texts, a few deserve mention.

Nut = head, in the first instance prize-fighters' slang; *Punch*, 1879, Vol. II (Vol. 77), 109^a ['Arry]: "You'd 'a said that, at ninepence a *nut*, 't was a spec as looked 'ardly like pay" (viz. tea and shrimps in a tea-garden at 9d. a head).

Hence *off one's nut*, "cracked, flighty": *Punch*, Aug. 14, 1886, 76^a: "Something wrong in this quarter" (meaning my head)—going to Royat! Must be *off his nut*!"; *Judy*, Jan. 4, 1888, 8^b: "Seemingly the Claimant is anxious to stand once more at a bar in England. Is he *off his Barcelona*?" ¹⁾

Another elegant term for "head" is *chump*, "jocosely applied to the head", says the N. E. D. *Punch*, 1884, Vol. I (Vol. 86), 52^b: "Why, bless you, Alf Watson's *chump* is as hard as a brick";

¹⁾ *Barcelonas* are evidently a kind of outlandish "nuts", but I cannot say which. The N. E. D. knows *Barcelona* only in the sense of a "silk neckerchief". Compare *Punch*, May, 1886, 217^b: "Walnuts, or if you can't get these, a pound or two of the best Kent cob-nuts, are the best things for breakfast. You can vary them with *Barcelonas* occasionally". Can *Barcelona* be a popular name for the three-cornered "Brazil-nut"?

Punch, 1881, Vol. II (Vol. 81), 110^a ['Arry]: "Not up to the nines, not O. K., with a last season's tile on my *chump*!"—Hence *off one's chump* = off one's head, cracked; *Punch*, 1872, Vol. II, 271^b: "Englemore nods, and by way of describing him to me says, "Mister White Choker, wall-eyed. Little *off his chump*"; *Punch*, 1871, Vol. I, 119^a: "Josephine is gone "*off her chump*" (He means crazy with grief); *Punch*, May 16, 1885, 229^a ['Arry]: "Old Ruskin, I know, sez quite t'other, but then *he* is clean *off his chump*".

By *clear* 'Arry means the inside of the head, the brains; *Punch*, Sept. 24, 1892, 133^b ['Arry at 'Arrygate]: "But he didn't appear to arf twig. He seemed jest a bit thick *in the clear*";—*Punch*, Aug. 26, 1893 ['Arriet on Labour], 88^a: "Bit bosky (= 'drunk'), Sam, thick *in the clear*, as usual on Saint Monday". The technical phrase *in the clear*, means "in interior measurement", Dutch "binnenwerks", as, "a gilt frame five feet high and four broad, *in the clear*", and of this carpenter's phrase 'Arry's slang is a metaphorical application.

Flipper, hand; *Judy*, Febr. 15, 1888, 82^a: "Dropping her glowing orbs on the golden hoop that graced the crumpled little finger of Duddles' dexter *flipper*"; *Funch*, 1884, Vol. II (Vol. 87), 180^a ['Arry]: "Old Blue-bottle tipped me his *flipper*, and 'oped I'd "refreshed", and all that".—Metaphor taken from the flippers or paddles of a sea-turtle.

Boko = nose; also prize-fighters' slang; *Judy*, April 11, 1888, 173^a [Hebrew *loq.*]: "Notsh a bit, my dear, you've led me by the nose sho long, that it's as tough as leather", he chuckled, making another dab at his *boko*"; *Punch*, April 9, 1887 ['Arry at 'Ome] 172^a: "I'm built on the same sort o' lines—As Lord Randolph hisself—bless his *boko*! See there how his photygraff shines".

Boko is, however, by 'Arry also employed in the sense of "rot, humbug"; *e. g.* *Punch*, Sept. 25, 1886, 145^a ['Arry on Commercial Education]: "Lop-sided Free Trade is all *boko*, and that's wy the Sossidges (= Germans), wins"; *Punch*, May 7, 1892, 217^b ['Arry on Wheels]: "All *boko*, dear boy, those 'Times letters" (about Bicyclists on the great roads: "The Tyranny of the Road").

Another pugilist term for the "nose" is *claret-jug*, *claret* being prize-fighters' slang for *blood*; *Punch*, July 9, 1859, 22^a [A Chapter on Slang]: "And a man's broken nose, is his *Claret-jug* squashed". Compare, Barham, *Ingoldsby Legends: The Merchant of Venice*: "Slice away, then, old fellow—but mind! —if you spill

—One drop of his *claret* that's not in your bill,—I'll hang you like Haman!—by Jingo, I will!"

Ivories = teeth; *Judy*, Dec. 2, 1885, 272^a: "The tooth-pullers sternly refused to draw one single *ivory* without prepayment".

Mug = mouth or face; *Punch*, July 24, 1886, 46^a: "Every pupil (at the Dramatic College) is required to bring his or her own mug (in the case of a young lady, the prettier her "*mug*" is, the better)". Hence *to mug*, "to make faces (at a person)"; a theatrical slang term; *Punch*, 1880, Vol. I (Vol. 78), 28^b: "The kind of facial contortions, physiognomical expressions, as distinct from what is technically termed "*mugging*", which would come natural to such a character as Louis XI, in such a situation, with such a hat". In 'Arry's phraseology, however, *to mug* (up) also means "to commit to memory, to study, to cram"; *e. g.* l. 79 of our texts: "(He had) *mugged* a lot about Parley Voo, histry, and grammar, and Latin, and stuff"; Compare *Punch*, Aug. 27, 1892, 88^a ['Arry in Venice]: "Wish I'd *mugged* it all *up* overnight; but I carn't get it straight in my 'ead" (*viz.* the "Synopsis" of "Venice in London", a popular entertainment); *Punch*, Dec. 12, 1891, 280^a: "Spent the whole morning at the Brera (at Milan), *mugging up* these old Italian Johnnies. They really are clinkers, you know. Raphaël, eh?—and Giotto, and Mantegna, and all that lot".

Kisser, *kissing-trap* = mouth; fistic slang: Cuthbert Bede, *Verdant Green*, 106: "his *kissing-trap* countered, his ribs roasted, his nut spanked".

Day-lights = eyes; also fistic slang, as in "to darken a person's day-lights", to give him a black eye; Cuthbert Bede, *Verdant Green*, 106: "His *day-lights* darkened, his ivories rattled, his nozzle (= nose) barked".

'Arry's more or less flippant or contemptuous synonyms for "to speak, to say" are very numerous. I shall first treat of those which are represented in our texts.

To creak (96); an old use of the verb. Dr. Murray in *N. E. D.* has "*Creak*, intr. To speak in a strident or querulous tone. (Used in contempt). *Obs.*", and quotes from Holland's translation of *Amianus*, XXVII, 11, 321: "To *creake* and vaunt in a loftie tragicall note".

To *patter* (100, 103); the substantive *patter* denotes the oratory of a Cheap Jack endeavouring to sell his goods, or of an itinerant showman to induce persons to visit his exhibition; see Dickens, *Dr. Marigold's Prescriptions*: "It is considered in the Cheap Jack calling that better *patter* can be made out of a gun than any article we put up from the cart". At Music-halls *patter* is the spoken prose with which a comic song is often interlarded by the "vocalist": hence a song of this description is termed a *patter-song*; e. g. *Punch*, 1882, Vol. II (Vol. 83), 269^a: "In the second Act the *patter-song*, descriptive of a Nightmare, seems to have been suggested by Planché's well-known, 'I'm in such a flutter, I scarcely can utter'; *Punch*, 1881, Vol. I (Vol. 80), 119^b: "Upon the verdict being known, all concerned in the proceedings joined in a break-down dance and *patter-chorus*".

To *splutter* (172), "to speak hastily and confusedly [colloquial and low]" (Webster).

To *let out* (178), "to use strong language"; compare *Punch*, 1873, Vol. I, 211^a: "He *let out* pretty freely on the matter, and irreverently described the Commissioners as the mere creatures and serfs of Cardinal Cullen".—Sometimes, as a transitive verb, *to let out* merely means "to tell to others, to betray (a secret)"; e. g. *Punch*, 1877, Vol. II (Vol. 73), 113^a: "I hope Mary Ann won't *let out* to the other nurses that Totty had the scarlet fever".

In fistic parlance the intransitive *to let out* is "to strike", as in the phrase *to let out straight from the shoulder*, alluding to the way in which a prize-fighter deals his regulation blows; for example, *Punch*, Febr. 8, 1888, 68^b: "The Iron Chancellor promptly *let out straight from the shoulder*, and sent the Muscovite spinning on his back". Compare, *Cornhill Mag.*, January, 1882, 65: "Successful resistance was hopeless, but I *let out* with my feet to the best of my ability; *Judy*, Dec. 26, 1888, 312^b: "So Peter *let out* with his left, but his knuckles banged against the oak door".

I am not quite sure of the meaning of the transitive *to let out* in the following quotation: *Punch*, Febr. 6, 1892, 72^b: "Was it altogether his fault? That, as Mr. Bret Harte observes, *lets me out*". Can this mean "that *beats me*" = I can't make it out?

"Speech, language, diction" is by 'Arry called "*lingo*" (98), a term which is not restricted to vulgar speakers, but freely used colloquially, if always in a contemptuous sense. Our hero complains, *Punch*, Sept. 10, 1887 ['Arry at the Sea-side], that "Some jugginses

kick at his *lingo* as vulgar", and among the things for which he envies Lord Randolph Churchill, is his talent at "piling on the *lingo*" (*Punch*, April 7, 1887; 'Arry at 'Ome). As regards the meaning of *to pile* in the last phrase, it should be noted that in 'Arry's dialect "to pile it up" is a euphemism for "to cut it fat, to exaggerate, to lay it on thick; to lie"; e. g. *Cornhill Mag.*, Sept. 1888, 284: "All right, I thought to myself, go on—*pile it up!*"; *Punch*, 1876, Vol. II, 46^a: "No, When I does *pile it up* lofty, Pump Court isn't nowheres, my dear"; *Punch*, 1878, Vol. II (Vol. 75), 21^b: "One is obliged to *pile it up* a bit with these people".

Of other more or less vulgar terms for "speech, talk", occasionally employed by 'Arry, I mention *chin-music*, *chin-wag*; *Punch*, January 10, 1885, 24^a ['Arry at the Grosvenor Gallery]: "'Owsomever, stash ¹⁾ *chin-music*, Charlie! Don't often catch me on the gush"; *Punch*, July 30, 1887, 37^b: "I must hev some critter, I tell ye, to practise *chin-music* upon!"; *Punch*, 1881, Vol. I (Vol. 80), 4^c: "I'd just like to have a bit of *chinwag* with you on the quiet about the true and real troubles of a Cabby"; *Punch*, 1884, Vol. II (Vol. 87), 180^a ['Arry]: "But, bless yer, my bloater, it (a political pic-nic) isn't all *chin-music*, votes, and 'Ear! 'Ear!"—The N. E. D. marks *chin-music* as a United States phrase.

J a w, speech, talk, declamation; *Punch*, 1883, Vol. I (Vol. 84), 250^a: "In the Spring the Willow-wielder thinks again of Grace and Shaw,—In the Spring the Spouter's fancy lightly turns to thoughts of "*jaw*". ²⁾ Hence *to jaw*, "to gossip, chatter; scold"; *Punch*, Febr. 20, 1892, 88^b: "I am no more conscious of '*jawing*' than 'jabbering', and if *that* is how I am to be spoken to—".

Dialect, talk; 'patter'; theatrical and circus slang; *Punch*, 1883, Vol. I (Vol. 84), 158^b: "Cut out the preliminary '*dialect*', as Ducrow

¹⁾ To *stash*, to refrain from, to leave off, to be quiet; to stop a person's mouth; *Punch*, Aug. 28, 1886, 98^a ['Arry at Stonehenge]: "Till I asked 'im if tuppence 'ud *stash* 'im; as sent 'im away in a 'uff"; *Punch*, Febr. 25, 1888, 90^a: "Now then, *stash* that grin, or he'll think it's all chaff"; *Punch*, 1879, Vol. II (Vol. 77), 109^b ['Arry]: "He'd a fist like a sledge, so we *stashed* it".

²⁾ A parody on two well-known lines in Tennyson's *Locksley Hall*: "In the Spring a livelier iris changes on the burnished dove;—In the Spring a young man's fancy lightly turns to thoughts of love".—Willow-wielder is a quasi-epic phrase for a batter at cricket, cricket-bats being made of willow-wood. Comp. *Punch*, 1883, Vol. I (Vol. 84), 51^b: "We to your pluck, grace, and skill owe—That we o'er "*the Willow*" no more need sing "*Willow!*" (see *Othello*, IV, 3).—Grace and Shaw are famous names in the annals of Cricket.

(ringmaster at Astley's in its palmy days) used to say, and "come to the 'osses".

If 'Arry is unsuccessful, has been disappointed, supplanted, outwitted, outdone, "done brown", "left out in the cold", or "left nowhere", he has numerous phrases at his disposal for characterising this undesirable state of things.

One of his favourite terms is, that he is out of the hunt or not in the hunt (44, 76, 99). This is originally a sporting phrase, denoting either that a man is excluded from an association of fox-hunting gentlemen, or that in riding to hounds he is forced to part company with the rest, in consequence of having come to grief at some obstacle.

The figurative use of the phrase is very common, *e. g.* *Punch*, Oct. 9, 1886, 169^b: "Yet if they brought the hounds on the stage (at the performance of some sporting drama) in anticipation of a run (= a crowded house), I fancy they will find themselves rather *"out of the hunt"*"; *Judy*, Sept. 21, 1887, 143^a: "I was painfully *out of the hunt*,—Turning up, very wet, in a punt"; *Punch*, July 30, 1887, 45^a ['Arry on Angling]: "Where d'yer think as I spent my last bust up (= outing)? I know you'd be *out of the hunt* (= nowhere, wide of the mark)—If you guessed for a 'ole month o' Sundays" ¹⁾; *Judy*, Sept. 21, 1887, 143^c: "But pulling and tugging,—Continually lugging,—A lumbering boat to propel,—Is certainly *not in the hunt* (= will not bear comparison)—With a 'shove' in a trim little punt"; *Punch*, 1871, Vol. II, 79^a: "What do they want Vans for? If they do, Pickford and Co. [a great London firm that contracts for removals] *ain't in the hunt* (= are left 'nowhere'); Holland is the place. There are as many "vans" as "dams" there".

For *out of (in) the hunt*, where the metaphor is taken from fox-hunting, we also find, in the same figurative sense, out of (in) the running, a phrase familiar to patrons of the race-course.

Punch, July 2, 1887, 326^b [Dr. Tanner, Home-ruler, *loq.*]: "Never read the book (McCarthy's *History of Our Own Times*), but strikes

¹⁾ *A month of Sundays*, an impossible, and therefore indefinite, long time; Ch. Kingsley, *Alton Locke*, ch. 17: "I haven't heard more fluent or passionate English *this month of Sundays*".

me a Nationalist who would act as chronicler of that bloodthirsty British organ (viz. "The Times") is *out of the running* (= is out of the question) for leading Patriot"; *Punch*, April 21, 1888, 192^a: "House (of Commons) of late grown so respectable that, regarded as a place of entertainment, quite *out of running* compared with vestries"; *Punch*, Nov. 17, 1888, 234^b: "He rather fancied he was *in the running*—For the reversion—Of Leo's sovereignty"; *Punch*, March 1, 1890, 108^a: "Seems but yesterday that Harcourt and Henry James were *in the running*, one for Attorney-General, the other Solicitor-General"; *Punch*, 1883, Vol. I (Vol. 84), 240^a: "When you find a man who has reached middle life and has never been able to decide on which side he shall part his hair, he is *in the running* for the Primacy".

In the phrase in question *running* means the race itself, or the horses that stand a chance of winning, taken together; hence figuratively, *to be in the running for* = to stand a fair chance of obtaining or attaining to.

For *not in the hunt (running)*, in the figurative sense just illustrated, we often find the curter phrase *not in it*, on which, as on the preceding, all the Dictionaries are silent. *Punch*, Sept. 29, 1883, 153^b: "If the editor of the *Daily Telegraph* has seen a flying pony, let him exhibit it at the Aquarium, and Farini and Barnum are not *in it*"; *Punch*, July 11, 1885, 17^a: "Pooh!" cried the Drum, "you tootlers are not *in it*.—I whelm you with the volume of my sound—In half a minute"; *Punch*, Oct. 2, 1886, 160^b: "Mazeppa isn't *in it* with me, mounted on Untaire, the wild horse of Royat"; *Punch*, March 19, 1887, 143^a: "Hurrah for this genuine Knight of the Road!—No Dashing Duval would be *in it*"; *Punch*, May 28, 1887, 263^b: "Mr. Crummles wondered "how these things get into the papers", but the eminent provincial Manager, if now alive, wouldn't be *in it*" with our astonished Barrett (= his astonishment would not bear comparison with Barrett's); *Punch*, June 25, 1887, 305^b: "Buffalo Bill's Show (except the Buckers) not *in it*" with the Military Tournament, which, it is to be regretted, lasts only one week"; *Punch*, Sept. 3, 1887, 100^b: "Yes . . . Salvini's not *in it* with Arthur Roberts (a Music Hall celebrity); *Judy*, Nov. 16, 1887, 232^b: Coquelin's Don Caesar pleased me immensely; but he isn't *in it* with Henry Irving as the Burgomaster"; *Punch*, April 21, 1888, 189^b: "But you're not *in it* with Tyndall, you know,—Why vainly contend with so smashing a smiter?"; *Punch*, 1880, Vol. II (Vol.

79), 229^a: "Where tenderness, pathos and a certain dignity are absolutely necessary to prevent the character becoming ludicrous . . . Mr. Bruce, to put it plainly and colloquially, is "*not in it*".

The earliest example of *not in it* = "nowhere", that I have come across, occurs *Punch*, 1876, Vol. II, 102^b: "I feel that I'm "*not in it*", as the sporting men say". Note that the phrase is here characterised as a sporting one, which renders it very probable that it stands for "not in the hunt".

Another colloquial or sub-colloquial phrase of which the meaning comes very close to that of *not in the hunt*, *out of the hunt*, is the one we find used in l. 196 of our texts: "Though he mayn't 'ave shoved into their swim".

In angling parlance swim means a good place for angling, and is also a term for a lot of fish keeping together. Of the great English-English and English-German dictionaries, it is only the careful *Encyclopædic Dictionary* that has this sense of the word, with one quotation. Flügel (1891), who is fuller and more up to date than any of his predecessors, knows the substantive *swim* only in the senses of "the act of swimming" and "the swimming-bladder of a fish".

I subjoin a few quotations illustrating *swim* in the sense of "a good place for angling" and "a lot of fish keeping together": *Punch*, July 30, 1887, 45^a ['Arry on Angling]: "Pooty spot; sort o' lake green and windin', with nice quiet "swims" all about . . . (He) turned a bit rusty, for him ¹⁾,—When we made the punt rock in our romps, which he said was "disturbing the *swim*" . . . Re-kerlek (= do you recollect?) that old buffer at Richmond, and 'ow we shoved foul of his *swim*?"; *Punch*, Sept. 10, 1887, 114^b: "Yet, as my new-found friends invite,—I'll take the *swim*, I'll watch the bite"; *Punch*, Nov. 19, 1887, 230^a: "It was all very well, when afar from the "*swim*",—With tackle unready, and plans rather dim,—To go in for splashes and plunges"; *Punch*, 1879, Vol. II (Vol. 77), 57^a ['Arry]: "'Ow we chivied the couples a-spoonin', and bunnicked old fishermen's *swims*".

Hence, *to be in the swim* has come to mean "to be in luck; to be well connected; to be in the secret; to be among the select", etc.

For one of these metaphorical uses of the phrase, the *Encycl. Dict.* gives the following very apt quotation from *Macmillan's Mag.*,

¹⁾ For him = Du. "voor xijñ doen".

Nov. 1869, pp. 71, 72: "A man is said to be *in the swim*, when any piece of good fortune has happened, or seems likely to happen to him. To have rowed one's college-boat to the head of the river, to have received a legacy, to have made a good book on the Derby, are any of them sufficient to have put one *in the swim*. The metaphor is piscatorial, "swim" being the term applied by Thames fishermen to those sections of the river which are especially frequented by fish. The angler who casts his bait into these, may depend upon sport, whereas his neighbour at a little distance may not have a nibble, being *out of the swim*".

I subjoin a few more quotations for metaphorical uses of *in* (out of) the swim:

McCarthy, *Short History of Our Own Times*, I, 203 (T.): "But the war is now fairly launched; and Palmerston is to all appearance what would be vulgarly called "*out of the swim*"; *Atlantic Monthly*, May 1887 [*The Second Son* by M. O. W. Oliphant, ch. 13] 688^b: "They think the more a woman is talked of, the more noise she makes, the more absurdities she does, the better. If she has a moment's quiet, she thinks she's *out of the swim*. If she stays a night at home, she's half dead with the bore of it"; *Punch*, April 9, 1887 ['Arry at 'Ome] 172^a: "But there, though I ain't *in the swim* (= do not belong to the 'upper crust'),—I can pull the same stroke. Tory Demmykrat? Yus, that's my stripe to a T.—It means 'Arry plus Arrystockracy. Wot better 'blend' can there be?"; *Punch*, Sept. 10, 1887, 111^a ['Arry at the Sea-side]: Socierty sez, "When the Season is hover, slide off to the Sea!—It's *the* place for a fair autumn barney". And shall I dispute it? Not me.—'Arry knows his tip better than that, Sir, your juggins may 'ave 'is own whim—About bicycling, boating, or wot not; *I* mean bein' well *in the swim*".

If, therefore, in l. 196 of our texts, 'Arry says that he has not yet "shoved into the swim" of the "toffs", he means that, though he may be "one on 'em at 'art", he has not as yet been formally made free of their select circle. And if Baumann, *Londinismen*, 202, explains *to be in the swim* to mean "Mitschuldiger, Mitwis-sender sein", he ignores many of the most common vulgar acceptations of the phrase, and, besides, most probably confounds *to be in the swim* with "to be in the same boat".

After this long digression, let us return to the 'Arryesque phrases denoting the various shades of unsuccessfulness or "coming off second best".

In our texts we find 'Arry's friend Charlie expressing his longing for an opportunity to take the shine out of "toffs" (48); *to take the shine out of a person* means "to outshine, eclipse or beat" him, and is not unusual in colloquial parlance *e. g.* Mrs. Gore, *Castles in the Air*, 29: "A bride who would *take the shine out of* Lady John Jocelyn" ¹).

We read about the police having been flummoxed (57), explained by Halliwell as a provincial word meaning "overcome, frightened, bewildered, foiled, disappointed or mystified; also, mauled or mangled"; Dickens, *Pickwick*, ch. 33, has: "He'll be what the Italians call regularly *flummoxed*".

Himself 'Arry describes as down on his luck (73); fairly chucked (73, 136), having had the chuck given him (81); the last two phrases are originally pugilists' slang, *to chuck* being a very common slang equivalent for "to throw".

He further complains of having been bunnicked (76, 202). This word is a great favourite with 'Arry, who uses *to bunnick (up)* as a general equivalent for "to spoil, undo, defeat"; compare *Punch*, July 17, 1886 ['Arry on 'Ome Rule] 25^a: "'Owsomever we've *bunnicked up* Gladsting (= Gladstone), a barney all patriots enjoy"; *Punch*, Nov. 26, 1887 ['Arry on Law and Order] 249^a: "Law and Horder's" the tip, I can tell yer. I'm on to it fairly for one,—And there's on'y one thing I finds fault with: they *do* rayther *bunnick up* Fun"; *Punch*, Aug. 24, 1889, 95^a: "There'll be a *bunnick up* one day, a general row, all sects, and sexes"; *Punch*, 1879, Vol. II (Vol. 77), 57^a ['Arry]: "'Ow we chivied the couples a-spoonin', and *bunnicked* old fishermen's swims".

To vary his phrase 'Arry sometimes describes himself as bested (77). The verb *to best* means "to worst, defeat, baffle", and is rather colloquial than vulgar. Dr. Murray says in N. E. D., i. v., that "it is of dialectal origin, from the idea of *getting the better of*,

¹) Decidedly vulgar, however, is the use of *shine* in the sense of "noise, disturbance, row, shindy"; *e. g.* *Punch*, 1880, Vol. I (Vol. 78), 37^a [Servant Girl *loq.*]: "It's chaney, chaney, everywhere, a source o' constant *shines* and rackets"; *Punch*, 1884, Vol. I (Vol. 86), 102^a [The Speaker's Farewell to the "Chair"]: "What *shines* from its cushions I've heard!"; *Punch*, March 30, 1889, 150^a: "A decent old buffer like me . . . Cannot be expected to stand all this *shine*"; *Punch*, 1876, Vol. II, 13^a: "For Poets, like Females, in *shines* make more use of the tongue than the hand"; *Punch*, Sept. 3, 1887, 106^b: "Yet if you'll lessen nocturnal *shines*,—And let us sleep or think" (*à propos* of the Railway Whistle nuisance at night).

having the best of it". "But," he adds, "the form is hardly in accordance with the sense, which is nearly equivalent to the existing verb *to worst*, *i. e.* to make worst, to put to the worst". *Judy*, Dec. 9, 1885, 285^b: "No prominent member of the Ministerial party has been worsted (or, rather *bested*) in the great fight; *Punch*, Jan. 21, 1888, 29^b: "(His) weak passion never rises above an ebullition of temper, in which he is frequently about to strike somebody—once, the old clerk, who could have doubled him up like a shot; once, his young partner, who could have *bested* him with one hand, and the other tied behind him"; *Punch*, 1870, Vol. II, 97^b: "Which Cockalorum was *besting* the other, would have stumped the Great Dook himself"; *Punch*, 1874, Vol. I, 114^a: "The Tenors '*best*' (cheat at play) the Basses invariably, and then they all join together"; *Punch*, 1882, Vol. I (Vol. 82), 249^b: "You may well say that", answered young Logic. "There isn't a man in the crowd who wouldn't '*best*' his grandmother over a race, if the old lady wasn't fly".

At other times our hero is sorely dissatisfied at not having a look in (96) *i. e.* not the ghost of a chance of success. In sporting phraseology a look-in means "a chance", and the word is extensively used by the slangily inclined, very often metaphorically. As the word is not in the *Sl. Dict.*, or in any other book of reference known to me, I shall first give a few instances of its use.

Punch, Oct. 8, 1887, 157^b [Harcourt *loq.*]: "Still—still, *if* Champion 'slugging', combined with coruscation, *does* lead to Leadership—as why should it not?—I fancy I know some one who will have what the sporting patterers call, I think, 'a *look-in*' one of these days"; *Punch*, March 17, 1888, 125^b: "When April hooks it, and June follows May,—There *may* be a little *look-in* for the poet, and *then*, if you like, my dear boy, have your say"; *Punch*, Aug. 27, 1887, 96^b: "As for game Essex, well, evergreen Green, who has done in his day some redoubtable cricket,—Will own he will not have a *look-in* this year, e'en with Buxton and Bishop, and Bryan, and Pickett"; *Punch*, Febr. 4, 1893, 69^a: "I thought he'd like a talk about bimetallism, so I sweated it up a bit, and started off with a burst as soon as I got a *look-in*".

Judy, Oct. 19, 1887, 188^b: "The horsewhip is usually most effective, when used in a melodrama on the stage. An assaulted man, unless he's a sickly pumped-out mortal, generally feels he would like 'to have a *look-in*'".—In the passage last quoted, "to have a

look-in " means: " to have something to say to a thing, to have a hand in the matter, not to remain passive", Dutch " een woordje meepraten ", and from this sense the transition to that of " standing a chance " is easy enough. But how did " to have a *look-in* " get the sense of " to have something to say to a thing " ?

Somewhat after this fashion, I think: " To *look in on* a person " is a colloquial equivalent for " to call on "; e. g. *Belgravia*, May 1884, 303: " Some few *looked in on* Bridget with the intention of making acquaintance with her, but her coldness repelled them ". Hence, a *look-in* is, in the first instance, a " call ", as in " I'll give you a *look-in* one of these days "; *Punch*, 1875, Vol. II, 123^a: " The idea of a corpse walking to give any one wishing to see it, a *look in* "; *Punch*, 1853, Vol. II (Vol. 25), 247^a: " Subsequently writing to Squash to tell him to give me a *look in* " ¹.)

Thus, " to have (give) a *look-in* " means: 1) to make a call, to put in an appearance; 2) to take an active part in a thing; 3) to join a competition as a serious candidate; 4) to stand a fair chance of success.

We next come to *shunted*, having had the *shunt* given him (100), originally a railway phrase, but now extensively used in colloquial parlance, without involving the reproach of vulgarity or low language. To *shunt* a train is " to turn it into a siding, to switch it off "; hence metaphorically, to *shunt* is " to put off or aside, to disable, to baffle "; e. g. *Punch*, 1874, Vol. I, 257^b: " The House *shunted* the Bill by 237 to 94 "; *Punch*, Jan. 24, 1885, 37^b: " Let's rejoice, for we've *shunted* the dreamy delight—Of the pampered Conservative class ".—It is especially used of the appointment of officers in high command to some less responsible charge; e. g. Sidney Whitman, *Imperial Germany*, 172 (T.): " No wonder the Austrian emperor judged it was time to *shunt* such a man ".— " To *shelve* an officer " means to retire him altogether; e. g. *Saturday*

¹) To *look up* and the substantive *look-up* are used in pretty much the same sense as *look in*; e. g. *Punch*, Jan. 2, 1892, 9^a: " Give a *look-up* to your agents all round;—To some give the sack, and to others a warning "; *Judy*, Sept. 26, 1888, 154^a: " Mr. Lilford Arthur insisted on my giving his *Ticket-of-Leave Man* a *look-up* at the Olympic Prison "; *Judy*, Oct. 24, 1888, 202^a: " Sir Morell Mackenzie gave me a *look-up* this morning, and presented me with a copy of his work ".

Review, Vol. V, 261 (1858): "Practically, General Peel is not *shunted* but *shelved*".

Cut out (112), "supplanted, defeated", is another colloquialism with nothing decidedly vulgar about it. Spiked (130), "beaten", is a slang term of military origin; to *spike* a gun is to render it unserviceable by driving a *spike* into the vent.

Plucked (134), dismissed at an examination, rejected as not up to the mark; originally University slang. Webster seems to hint that the allusion is to the crow that is stripped of its borrowed peacock's feathers, a suggestion that does not strike me as very plausible. The *Encycl. Dict.* i. v., on what authority I know not, gives the following explanation: "When degrees are conferred the name of each person is read out before he is presented to the Vice-Chancellor. The proctor used at one time to walk once up and down the room, and any one who objected to the degree being conferred, might signify his dissent by *plucking* or twitching the proctor's gown. This was occasionally done by tradesmen to whom the candidate was in debt. This method of objecting to a candidate has long gone out of use, and the term "plucked" is confined to a person who has failed to satisfy his examiners".

A more recent term for "to pluck", in the sense of "to reject after an examination", is to *plough*, which can hardly be a corruption of the former, as the *Encycl. Dict.* suggests. The *Sl. Dict.*, ed. 1858 has: "About twenty years ago, 'pluck', the word then used, began to be superseded by 'plough'"; and the edition of 1873 has the apocryphal story, that the use of the latter term has arisen from a man who could not supply the examiner with any quotation from Scripture, until at last in sheer despair he blurted out: "And the ploughers ploughed on my back, and made long furrows" (*Psalms* 129, vs. 3).

London Society, April 1885 [Recollections of Oxford], 362: "There's a hold tradition as how a freshman who got *ploughed* in a corlidge (= college) examination, once hung hisself on that 'ere hook"; *Punch*, Dec. 8, 1866, 229^b; "A motion being carried in favour of a return to spade husbandry [at the Agricultural College], by the votes of those undergraduates who are averse to a "*ploughing*"; *Punch*, 1875, Vol. II, 136^a: "He knows three other first-rate fellows (all *ploughed* in last Exam.)"; *Oxford Days*, 42: "Failure in any one subject rendering a candidate liable to a 'pluck', commonly called '*plough*'".

Floored, a school term for "having had a set-down given to one" is frequent in *Tom Brown's Schooldays*, and is originally fistic slang for "thrown by one's opponent". Hence, it is also used for "plucked at an examination", e. g. Farrar, *Julian Home*, 339: "My earnest hope was that he would not be *"floored"*."

The metaphor by which an examination is likened to a pugilistic encounter, in which the examinee and the papers set represent the two parties, leads to the verb *to floor* being used in the sense of "to answer satisfactorily (the questions set)"; for instance, *Punch*, 1883, Vol. II (Vol. 85), 254^a: "If I don't *floor* the next (examination) paper—well, all I can say is", etc.; *Punch*, 1882, Vol. II (Vol. 83), 292^b: "Hurrah! *Floored it* (an examination paper). Thirteenth on the list. By Jove, that fellow Binks is a first-rate crammer, and no mistake!"

Floored is also used in the more general sense of "baffled; taken down a peg or two; puzzled": *Punch*, July 7, 1866, 11^a: "Till at Guardians' meetings the paupers felt *floored* (= unable to speak, utterly puzzled)—To say which was the stone-yard and which was the board" [on account of the utter want of feeling shown by the Guardians]; *Punch*, 1863, Vol. II (Vol. 45), 201^b: "Mr. Naggleton (*floored*). I wish you would leave my dressing-table alone".—In Dickens's *Bleak House*, I, 34 (T.), Mr. Laurence Boythorne offers young Esther, with whom he is travelling in a stage-coach, a goose-liver pie by way of refreshment, and on her declining the kind offer on the ground of the pie being too "rich" for her, he says: "*Floored* again!" "Which", Esther Summerson adds, "I didn't at all understand". *Dutch* "in zijn wiek geschoten"; *German* "abgeblitzt".

Squelched (191), "crushed," put down; the word is colloquial, not quite slang, and given in Webster. To *squench*, which the Dictionaries have as an obsolete variant form of *to quench*, is colloquially used in the same sense as *to squelch*; e. g. *Punch*, 1871, Vol. I, 268^a: "A sketch of what we are to expect when the International has swamped the National all over the world, and Kings suppressed, Priests *squench*ed, and Capital made away with—the Commune rules the roast"; *Punch*, 1875, Vol. I, 214^b: "For the man we once looked to to *squench* him,—While drowsy as Dizzy is he,—How long shall his own brass entrench him,—This Duffer, M. P.?" *Punch*, 1879, Vol. II (Vol. 77), 26: "Lord Stratheden shut up, stung but not *squench*ed, his motto being "*Mersus emergam*";

There are a few more vulgar phrases, verbs and adjectives, expressive of being 'down on one's luck', or of an undesirable state of things in general, not represented in our texts, but occasionally employed in 'Arryese.

One of the most telling phrases is a peculiar use of *cheap* in vulgar English: a man "feels cheap", if he is treated with contempt and has to put up with it, if he is 'out of the hunt' altogether, if he has been 'on the spree' overnight, etc. The Dutch terms are "berocrd", "lam"; *Punch*, Febr. 18, 1893, 77^a: "I've been feeling uncommonly *cheap* all the evening"; *Punch*, 1882, Vol. I (Vol. 82), 154^a: "They 'll tell the old man (what I've been up to), and there'll be no money from home for this child. *Felt cheap* at this, so went up Bond Street, and had a B. and S. at Tall's".

Impecuniosity is a frequent complaint with those who affect slang, and is accordingly represented in their vocabulary by a great number of descriptive terms, such as *hard-up*, *down on one's luck*, *up a tree*, *lodged in Queer Street*, etc. etc. I subjoin illustrations of some of the more recent ones.

Stone broke, utterly ruined, penniless; sometimes *stoney broke* or *stoney*; the word is ignored by the Dictionaries, but not uncommon; only Baumann, *Londinismen* has "*stonebroke*, ganz zu Grunde gerichtet". W. Besant, *Lament of Dives*, 7: "It is, indeed, a condition of mind which sits ill upon all youth, even on the very *stonebroke*"; *Punch*, 1882, Vol. II (Vol. 83), 279^a: "They're only paste, or, if they are diamonds, he stole them; he's *stone broke*"; *Punch*, 1884, Vol. I (Vol. 86), 298^c: "Yours impecuniously, Benjamin Backbill. 221, *Stonebroke Street*, Stumer Square"; *Punch*, Sept. 24, 1892, 133 ['Arry at 'Arrygate]: "And it (the illness) left me a yaller-skinned skelinton, weak, and wot's wus, *stoney-broke*,—If it had n't bin for my nunky (= uncle), your pal might have jest done a croak" (= died); *Punch*, 1881, Vol. I (Vol. 80), 264^a: "You are upon Geologist" (a race-horse), I replied. "Well, a geologist breaks stones, and if you get *stone broke*, why—"; *Punch*, March 23, 1889, 141^b: "Still Mammon-nurtured shalt thou rise,—Whilst other nations are *stone-broke*"; *Punch*, Sept. 29, 1888, 156^a ['Arry on Marriage]: "When they do get *stone-broke* prematoor like, as 'appen it may to the best,—Then they looks for a Missus with money, and rucks in along o' the rest"; *Punch*, Sept. 24, 1892, 133 ['Arry at 'Arrygate]: "That Fifty (banknote), is nearly played out, and my slap at the Ebor (racing) went wrong—I'd a

Yorkshire tyke's tip, too, old man; but I'm *stoney*, though still "going strong"; *Judy*, Nov. 23, 1887, 241: "And I was that there sorry that I felt upon the choke,—For if they'd mashed my orgin, I'd a' bin like 'im, *stone broke*"; *Judy*, Sept. 14, 1887, 122^b: "Would not an inordinate love for bric(k)-à-brac have a tendency to send a builder *stone-broke*?"

Hence, *stone-broker*, one who is ruined, done up financially; *Punch*, Febr. 2, 1889, 54^b: "Who's that knocking at the door?—Paupers? *Stone-brokers*? You've been 'dumped down' here before"; *Punch*, Oct. 15, 1887, 169^a ['Arry on Ochre]: "The world loses larks, mate, you bet, when among the *stone-brokers* is 'Arry"; *Punch*, Jan. 3, 1885, 4^a ['Arry]: "But 'Arry, for once in a way, 's a *stone-broker*, and not in the hunt"; *Judy*, Dec. 23, 1885, 302^a: "*Stonebroker* No. 1.—Going anywhere this Christmas?... *Stonebroker* No. 2.—Never was harder up in my life", etc.

Stone-broker is, however, also used in an altogether different sense, if it is short for *curb-stone broker*, *i. e.* an interloper, an irregular stockbroker, who does business, not on 'Change, but standing on the *curb-stone* of the pavement or sidewalk; *e. g.* *Judy*, Nov. 23, 1887, 250^a: "There are some men there who stand in the street and do their business. These are designated *curbstone brokers*, and are said to have their offices in their hats".

Stumped, "penniless, hard up, cleared out"; also "puzzled, nonplussed", *Du.* "verbouwereerd"; originally a term in Cricket, where a batsman is put out of play by the *stumps* of his wicket being knocked down, while he is out of his ground, in which case he is said to be *stumped*.

Punch, Aug. 14, 1886, 82^b: "I am *stumped*; all our fellows are more or less cleared out, and pay-day is still three weeks ahead"; *Belgravia*, July, 1884, 78: "Piper had not been able to lend him any money, and he was regularly *stumped* in consequence"; *Punch*, 1875, Vol. II, 136^a: "John (generally called Jack) Harkaway, having come a howler [see *Index i. v.*] over the Leger, is *stumped*".

For *to stump* in the sense of "to puzzle, to nonplus, to baffle, to disappoint, to leave nowhere", compare the following quotations, which prove that the word is rapidly gaining acceptance: *Punch*, 1883, Vol. II (Vol. 85), 243^b: "However, on this occasion, I think I can *stump* them"; *Literary World*, Aug. 12, 1892, 109^c: "As for Mr. F.'s book, all that we can say of it is that it has fairly *stumped*

us. When we could make nothing of the text, we turned to the analysis, but without any benefit"; *Punch*, 1883, Vol. I (Vol. 84), 69": "Returned from (Mr. Ruskin's) lecture *stumped* and thoughtful"; *Punch*, 1862, Vol. I (Vol. 42), 194^b: "Wanted in the United States. A Poet to *stump* Lord Byron by composing a second *Siege of Corinth*"; *Ill. London News*, Nov. 10, 1888, 542^a: "When they show me their examination-papers there is not a question which (in their own phraseology) would not 'utterly *stump*' me"; *Punch*, 1870, Vol. II, 97^b: "Which Cockalorum was besting the other, would have *stumped* the Great Dook himself"; *Ill. London News*, May 12, 1888, 500^b: "What '*stumps*' them (the candidates at an examination) is the being asked to put their own thoughts regarding any familiar matter into words"; Edmund Yates, *Recollections and Experiences*, II, 184 (T.): "One day I recollect his being completely '*stumped*' by a man just brought before him".

If 'Arry has been got the better of in verbal warfare, and the laugh goes against him, he describes himself as "sold", and his interlocutor will triumphantly address him with "Sold again, my boy!" *Punch*, 1882, Vol. II (Vol. 83), 229^b: "Why does a Card-sharper wear a side-pocket in his overcoat?—Just to 'keep his hand in'. (*Sold again*)"; *Ibid.*, 292^b: "Told you as how you was wrong! *Sold again!*"

Among the adjectives by which 'Arry expresses his disapproval of anything submitted to his judgment, many are of considerable age.

Footy, useless, bad, paltry, poor, mean; probably connected with vulgar French *foutre*. Davies, *Supplem. Gloss.*, cites from Kingsley's *Westward Ho!* ch. 9: "Nobody wants you to shoot crooked; take good iron to it, and not *footy* paving-stones"; and from Marryat's *Peter Simple*, ch. 33: "I think it would be a very pretty bit of practice to the ship's company to take her out from under that *footy* battery". Compare *Punch*, Oct. 15, 1892, 169 ['Arry at 'Arrygate]: "And then there's a *footy* old pump (= fogey)—Blows staggerly toons on a post 'orn for full arf-a-hour each day"; *Punch*, Aug. 24, 1889, 95^a: "Which I consider fudge most *footy*"; *Punch*, 1881, Vol. I (Vol. 80), 301^b: "The infantry officer was what a riding-master would possibly have called 'a slightly *footy* gentleman'".

In the following quotation footling seems to be a mere variant form of *footy*: *Punch*, Febr. 4, 1888, 57^a [Schoolboy *loq.*]: "The

consequens was I had to stay in a hole morning, and swot¹⁾ at those *footling* questions of yours!"

Scaly, mean, shabby; unsound; unreliable. The term is not unusual in colloquial parlance: *Punch*, 1871, Vol. II, 153^a: "The fact that many a man is called a *scaly* fellow, may be accepted as a proof perhaps of our marine descent";—*Punch*, 1860, Vol. I (Vol. 38), 185^a: "A suit of armour, to which, without disparagement, we must apply the term '*scaly*'";—*Punch*, 1860, Vol. II (Vol. 39), 191^a: "But the Mayor is a Fishmonger, and the *scaliness* of the whole business showed his attachment to his Company".

Dicky, bad, sorry; doubtful, questionable. *Punch*, 1884, Vol. I (Vol. 86), 197^b: "The Globe, where a short time ago things began to look rather "*dicky*" is flourishing, as I hear, with a new *bouffe* Opera called *Dick*"; *Punch*, March 12, 1892, 123^a: "But he *does* look *dicky*, Mister [speaking of a sick horse]; I've tried bolus, I've tried blister,—But I haven't got him up to his old form by chalks,") Sir, yet!"; *Punch*, 1878, Vol. I (Vol. 74), 281^a: "Things look *dicky*, my dear William, precious *dicky*,—The weather's not the ticket, we can't pitch a decent wicket"; *Punch*, April 13, 1889, 177^a: The admirers of Mr. Mansfield as Richard the Third consider him "Very Dick". The non-admirers speak of his performance as "Very *Dicky*"; *Punch*, Aug. 27, 1887, 96^b: "Slow wickets and sticky,—Muck (= spoil) even the great Arthur Shrewsbury's play, and make Walter Read's chance of top-average *dicky*".

Fishy, doubtful, unsound, rotten—a term used to denote a suspicion of a "screw being loose", or "something rotten in the state of Denmark", in alluding to an unsafe speculation (*Sl. Dict.*); when used of persons, it means "done up, seedy". *Punch*, 1883, Vol. I (Vol. 84), 238^b: "With two cartoons about the Fisheries,

¹⁾ To swot, to work hard, to cram, *Germ.* ochaen; School and University Slang. "This word", says the *Sl. Dict.*, "originated in the broad Scotch pronunciation of *sweat* by Dr. Wallace, one of the Professors at the Royal Military College, Sandhurst". *Punch*, Jan. 21, 1888, 28^a: "It's no use *swotting* up that sort of thing—they never set it in Exams., you know!"; *Punch*, 1873, Vol. I, 19^b: "For downright hard "*swotting*" there's no place like school".

²⁾ By chalks, by long chalks = by far, by a long way; *Ingoldsby Legends St. Romuald*: "They whipped and they spurred and they after her pressed,—But Sir Alured's steed was *by long chalks* the best"; *Punch*, June 12, 1886, 285^b: "She (an actress) can beat most of 'em "*by chalks*", so why do it with bismuth?" (viz. by painting her face).—The allusion is to chalk being formerly used in scoring 'points' at games.

with Verses on the subject, and an account of the opening of the Exhibition, this is a *Fishy* number of *Punch*. Quite an exception, of course"; *London Society*, April, 1885, 367: "You don't get on with your grub. By Jove, you do seem rather *fishy*, now I come to look at you".

VI.

Miscellaneous Notes.

Under this heading I intend treating such peculiar words and phrases occurring in our texts, as have not been disposed of in the preceding section. I shall take each of the 'Arry letters separately.

'ARRY ON HIS 'OLIDAY.

"I *beg* to assure yer" (3); *to beg* for, "to beg leave" = to take the liberty, is counting-house slang, but widely adopted in business correspondence.

"Jest *go it* tip-top while you're *at it*" (4); *to go it* is a favourite phrase with patrons of slang: it denotes almost any action done with energy and zest. "To be *at it*" = to be engaged in a thing, to be about it; especially used of things which had better be left alone. *Punch*, Oct. 8, 1859, 149^b: "The good Saint Januarius has *been at it* again [viz. liquefying his blood kept in a bottle at Naples, a feat which the Saint is held to perform annually on Sept. 19, the day of his martyrdom]. This may seem a vulgar phrase, but we use it with all reverence"; *Punch*, Sept. 29, 1866 [Artemus Ward in London], 135^a: "I have seen in London 400 boot and shoe shops by Appintment to H. R. H.; and now you *are at it*. It is simply onpossible that the Prince can vear 400 pairs of boots"; *Punch*, March 12, 1892, 132^b: "We never thought Tennyson a plagiarist before this, but here is proof positive he's *at it* now,—Lord Tennyson's *robbing Hood!!*" [Alluding to Lord Tennyson's last play, *The Foresters: Robin Hood and Maid Marian*]. ¹⁾

¹⁾ There is another use of *at* in the phrase *at that* = "besides, into the bargain, to boot", which is coming rapidly into use, even in literary English. It would seem to have come over from the United States, but has not as yet been registered by any lexicographer, not even by Dr. Murray in the N. E. D. The only

"The cut of these bags, Sir, *beats Poole out of fits*. (Are yer fly to the pun?)" (6). "To beat a person *into fits*" = to beat him hollow, to leave him nowhere.—Poole is a fashionable tailor, and the pun intended by 'Arry, rests on the phrase "*beats P. out of fits*", a "*fit*" being also a well-made article of dress.

reference to it that has come under my notice, is in Schele de Vere, *Americanisms*, p. 436, where the author cites such examples as: "He is a Yankee and a smart one *at that*"; "He has a scolding wife and an ugly one *at that*". For aught I know, the phrase may be Pennsylvania Dutch, and a clumsy translation of the German *dazu*. The following quotations show how rapidly the decidedly unidiomatic phrase is gaining ground.

All the Year Round, February 1885 [A Pirate Crew] 430^b: "Though the patrons of the higher-priced parts of this Music-hall were but 'Arrys—and third-rate specimens *at that*—they were in the estimation of the pirates 'tip-top swells'; *Atlantic Monthly*, Febr. 1887, 278^a [The Contributors' Club]: "Some real rifle-shots (such as Emerson describes), and with explosive bullets *at that*"; *Atlantic Monthly*, Aug. 1887 [Paul Patoff by F. Marion Crawford, ch. 14], 232^b: "If by 'this' you mean the hotel [at Pera], it is European, and unpleasantly so *at that*"; *Punch*, June 25, 1887 ['Arry on the Jubilee] 305^a: "They (kings) seem always a gitting kicked out or blown up, mate, and sudden *at that*"; *Leisure Hour*, Dec. 1887 [*Americanisms* by Dr. Aubrey], 829^a: "Another intensive phrase is *at that*; probably (?) an abbreviation of "added to that"; as "he has an ugly wife, and a shrew *at that*"; *Punch*, Dec. 17, 1887, 280^b: "On asking some explanation, he was informed by the waiter, that since the importation of French eggs had ceased, the market price of those procurable from English poultry had risen to 4s. 6d., and they were not to be relied on *at that*"; *Judy*, Febr. 15, 1888, 74^b: "He was twenty years younger than the K. C. B., and better preserved *at that*"; *Punch*, 1881, Vol. I (Vol. 80), 252^b: "The entertainment was third-rate Music Hall and dull *at that*"; *Review of Reviews*, March 15, 1892, 240^a: "They were both of them journalists in the pulpit, and sensational journalists *at that*"; *Literary World*, Nov. 18, 1892, 411^c: "Humour, and very broad humour *at that*, is the prevailing characteristic of the pieces"; *Punch*, 1882, Vol. II (Vol 83), 202^b: "I do not know what Caesar without his fortunes rode, but it is my fortune to ride about sixteen stone, and as light as a fairy *at that*—only on ne badine pas avec a sixteen-stoner"; *Academy*, Aug. 12, 1893, 128^b: "She is an elderly spinster and pious *at that*. Moreover, she has lived all her days in seclusion".—In *Notes and Queries*, Sept. 9, 1893, 208^a, the Rev. A. L. Mayhew, referring to the phrase "*at that*", writes: "There can be no doubt about the explanation of the idiom: "*at that*" can only mean "*at that estimate*", "*taken at that valuation*". Thus, in the example, "He is a Yankee and a smart one *at that*", the meaning is, "He is a Yankee, and a smart one, taking him at the estimate".—I shall not deny that this may have been the point of departure for the meaning in which *at that* is now frequently used, but to me there is no doubt that in the majority of the instances I have quoted, "*at that*" means nothing more or less than "*besides*".

"Gridiron pattern in treacle and mustard" (7); "treacle and mustard" refers to the colours of the striped ("gridiron") pattern.

"There's no *call* for to speak" (8, 195). In humble life *call* is often used for "necessity, need, occasion, duty, right".

This is eighteenth century English retained by the vulgar. Thackeray, taking off obsolete English, writes in *The Virginians*, ch. 22: "I don't know what *call* she had to blush so, when she made her curtsy".

I subjoin some more examples from vulgar English: *Punch*, April 16, 1859, 153: "You've no *call* to be afeard of my Dawg, Marm, if you will but keep yourn off of 'im!"; *Punch*, 1871, Vol. I, 170: *Guard*. "Hulloa! you've no *call* (= right) to be in here! *You* haven't got a Fustclass Ticket, I know".—"No! I hain't!"; *Punch*, 1874, Vol. II, 221: "She have no *call* to say anything at all about it", said John; *Punch*, 1863, Vol. I (Vol. 44), 220; "You've no *call* to be afeard o' my cab, Mum, for I've 'ad the hind wheel vaccinated, and it took beautiful".—In literary English *call* is still sometimes used in the sense of "lawful claim"; e. g. Sidney Whitman, *Imperial Germany*, 75 (T.): "The humblest have an equal *call* on the care and solicitude of the Sovereign".

"That *fetches* 'em" (9). *To fetch* is colloquially, not necessarily vulgarly, used for "to attract, fascinate, charm, steal the heart of", German "packen", a sense which the Dictionaries, including the *Sl. Dict.*, ignore.

Punch, 1871, Vol. II, 211: "Am I not swanlike? Am I not a sylph? Isn't it what you naughty, naughty boys call "*fetching*" to see me sail before you like this? Don't you feel like following me anywhere?"; *Punch*, 1874, Vol. I, 69: "I have been told at different times by enthusiastic friends, who have pressed me to represent something in Parliament, that mine was a "carrying voice", and that in certain modulations and inflexions it was very "*fetching*"; *Judy*, Nov. 16, 1887, 236: "A West-End correspondent states that the duck-waddle walk is the fashionable mode of progression among the girls who wish to be thought utterly *fetching*". *Punch*, Oct. 20, 1888, 182: "I hope you'll allow I look *fetching* like this, —A dairy-maid's dress suits me sweetly, I wis".

Jerome K. Jerome, *Idle Thoughts by an Idle Fellow*, 109; "And, whatever you do, don't forget to say that the child has got its father's nose. This "*fetches*" the parents (if I may be allowed a vulgarism) more than anything"; *Punch*, Jan. 10, 1885 ['Arry at

the Grosvenor Gallery], 24^a: "They [certain portraits] *fetch* you like one o' clock, Charlie, though 'ow I don't know, nor don't care"; *All the Year Round*, Nov. 1885, 223^b: "[He] is "*fetch*ed" by the supposed spontaneous recognition [by others] of something strikingly military or sportsmanlike in his appearance"; *Belgravia*, July, 1884 [The Great Jamsetjee Railway], 78: "I only wish I had thought of mentioning the circumstance to my aunt, as I am sure it would have *fetch*ed her"; *Judy*, Nov. 2, 1887, 208^c: "But nothing *fetch*es the audience more than the plucky driving of 32 horses by my friend Miss O'Brien, so popular last season at Covent Garden"; *Punch*, 1876, Vol. II, 231^a: "If that doesn't *fetch* the Public, the Corporation had better let the Elephants slide from their memories, and return to a simpler and more tasteful pageant".

"Young *Spikey*" (10); allusion to the stubbly or spiky growth on 'Arry's upper lip.

"A touch of the Green-eyed" (11)—viz. the "green-eyed monster" jealousy (*Othello*, III, 3, 166).

"As '*ung out* in the very same street" (12)—to *hang out* for "to live, reside", contains a reference to the practice of hanging out signs. Dutch slang has the parallel phrase "*uithangen*" in exactly the same sense. The slang phrase *to be suspended* in this sense, illustrates the tendency referred to on p. 231 ff. Hoppe, i. v. *suspend*, quotes from *Pickwick*, II, 13 (T.): "I say, old boy, where do you *hang out*?" Mr. Pickwick, responded that he *was* at present *suspended* at the George and Vulture".

"*To spot*" (14), for "to mark, to recognise", is a well-known colloquialism. It is of American origin, and in the first instance meant "to mark a tree by cutting a chip from its side", the same as "to blaze". Hence, afterwards, it was used by policemen for "to mark or identify a thief or other suspected person".

"*To twig*" (16, 47), vulgar for "to observe closely, note, mark, understand the motive or meaning of", a very expressive slang word. Prof. Skeat refers it to Gaelic *tuig*, "to understand"; Irish *tuigim* "I understand, discern". It is a pretty close equivalent of the Dutch slang term "*snappen*", and will often translate the German colloquial verb "*ergattern*".

Dickens, *Pickwick*, ch. 20: "They're *a-twiggin'* you, Sir", whispered Mr. Weller. "*Twigg*ing me, Sam!" replied Mr. Pickwick; "What do you mean by *twigg*ing me?" Mr. Weller replied by pointing with his thumb over his shoulder; and Mr. Pickwick, on

looking up, became sensible of the pleasing fact that all the four clerks, with countenances expressive of the utmost amusement, and their heads thrust over the wooden screen, were minutely inspecting the figure and general appearance of the supposed trifle with female hearts, and disturber of female happiness."

Judy, Sept. 9, 1885, 125^a: "Bubble rhymes with trouble; *twig*, eh?" (= Dutch "Snapje 'm?"); *Punch*, Jan. 14, 1888, 18^b: "See him straddle, and stamp, and rear!—Look at his grinders, and *twig* his ear!"; *Punch*, 1875, Vol. II, 190^c: "Carry this partial co-partnership out on the large scale, and there you are! ¹⁾ *Twig*?" (= Dutch "Begrepen?"); *Punch*, 1877, Vol. II (Vol. 73), 165^b: "Take my advice and use chloroform. When the value of the expected swag will run to it, in course. Chloroform makes 'em kick the bucket so much more heasier. *Twig*? (Signed) Bill Sikes".

In the last two quotations the interrogative "*twig*?" Englishes the French "Tu comprends?" Another term affected by vulgar speakers in this case is "*Savvey*?" a curtailment, seemingly, of "Savez-vous?" *Judy*, Nov. 23, 1887, 250^b: "You put your money in your broker's hands, and when you call for it you don't get it. *Savvey*?"

Savvey is also 'Arry's favourite word to denote acuteness, cleverness, or his cherished quality of being "up to the time of day"; *Punch*, December 26, 1891, 302^b: ['Arry on Arrius]: "Dossier (proper name) hain't no more genuine *savvy*, he hain't, than a 'aporth o' snuff"; *Ibid.*, 303^a: "The 'Igher Hedgercation means '*savvy*';

¹⁾ "And there you are!" a colloquialism for "and then you have reached your aim". Dutch has exactly the same phrase: "En dan ben je er!" = "Klaar ben je!" The phrase is also used ironically in the sense of "And you will have brought your pigs to a fine market then"; "A pretty kettle of fish you will have made of it"; Dutch: "En daar zit je dan met je gebakken peren!" *Punch*, 1880, Vol. II (Vol. 79), 238^b: "I've got a splendid notion. Candahar to be put up to public auction—Ameer and Ayoob bid against each other, city knocked down to highest bidder, and *there you are*! Or, at least, [see for this use of *at least*, p. 225, Note 2] of course you aren't there, because you've got safe back into India"; *Punch*, 1883, Vol. I (Vol. 84), 204^b: "Did you ever", said Lyon Playfair to Mr. Forster, "make vinegar out of the plant? . . . You put plant in jar, pour water over it, seal it up, and *there you are*!"; *Punch*, 1880, Vol. I (Vol. 78), 37^a [Servant-girl *loq.*]: "When slips they goes [*scil.* china knickknacks], and *there you are* athout the least o' warnings,—Which fingers will go perished in cold water o' winter mornings".—*Perished* is a provincialism for "benumbed, quite stiff with cold"; compare Dickens, *Our Mut. Friend* I, 112 (T.): "You were not out in the *perishing* night, I hope, father?"

you size up, patter slang,—Hit slick, give what for, and Compulsory Latin and Greek may go 'ang'.—In the last quotation 'Arry opines that the "Higher Education" ought not to consist in the teaching of Latin, Greek, Art, etc., but in the inculcation of those branches of worldly wisdom on which he especially prides himself. To size up seems to mean, "cut a dash", but I have no other quotation for this slang phrase. To give what for is a very common slang expression for "to give a person a piece of one's mind, to give him a thorough wiggling; to pay him out". The phrase has probably arisen from the angry answer "I'll give you what for!", given to the flippant question "What for?", asked by a person who objects to doing what he is told to do. Compare the passionate answers given in the quotations following: Macaulay, *Biographical Essays: Frederic the Great*, 10 (T.): One of the preceptors (of Frederic the Great, when Prince Royal) ventured to read the Golden Bull in the original with the Prince Royal. Frederic William entered the room, and broke out in his usual kingly style. "Rascal, what are you at there?"—"Please your Majesty", answered the preceptor, "I was explaining the Golden Bull to his Royal Highness".—"I'll *Golden Bull* you, you rascal!" roared the Majesty of Prussia. Up went the King's cane; away ran the terrified instructor; and Frederic's classical studies ended for ever.—Shakespeare, *Romeo and Juliet*, III, 5: "And then to have a wretched puling fool,—A whining mammet, in her fortune's tender—To answer—'I'll not wed',—'I cannot love',—'I am too young',—'I pray you, pardon me';—But, an you will not wed, I'll *pardon* you;—Graze where you will, you shall not house with me".

The following quasi-humorous account of the origin of the phrase is of course an elaborate mild joke manufactured *pour le besoin de la cause*: *Judy*, March 23, 1887, 137^b: "I'll give you what for!". The origin of this eccentric locution is known but to few. Mr. Peterkin (vinegar-maker of Whitechapel) worshipped the "hupper suckles", and he adored a title; so he proposed to the relict of Alderman Sir Pepsine Turtle, and was accepted. He was wondrous proud of Lady Jane's fine proportions—she was certainly as fine and large a lady as you can see in a month's march. Lady Jane weighed about 14 stone, and her husband 7 stone or so. With the courage of her sex, in any little connubial difficulty that presented itself, in which her logic could not prevail, she had recourse to a little physical correction. He sought the solace of a congenial club, and returning

home two minutes late on one occasion, was received by his better and larger half on the mat. "I'll teach you", she said in a tone of what is known as "suppressed force". And she tapped him on the occiput with the copperstick.¹⁾ "*What for, Lady Jane?*" exclaimed the amazed Peterkin. "I'll give you '*What for, Lady Jane!*'" cried the lady. And she did. The postman heard the sound, and thought some one was imitating his style on the knocker. And since then the expression has passed into our language".

Punch's Almanack for 1881 ["Cheery Memos"].: "The English army got "*what for*" at Prestonpans";—*Punch*, June 22, 1889, 302^b: "Oh, for the wonder-working aid of the fairy Pari-Banou to give these intrusive infidels emphatically and finally "*what for!*"; *Judy*, Febr. 23, 1887, 96^c: "The result was, Penelope got (to use an extremely vulgar expression) "*what for*" from her mother"; *Punch*, Oct. 2, 1886, 158^b: "Who (shall), like our own Goldwin base Gladstone slate,—Give Ireland *what for*, and put Parliament straight?"; *Punch*, May 15, 1886, 237^a: "Until the creature he has worshipped, no longer dissembles her love but kicks him down-stairs,²⁾ having previously given him "*what for*" in the best classic Billingsgate".

"Bird's eye" (18), a variety of manufactured tobacco, a kind of "shag", Dutch "apehaar".

"*Bitter*" (19), bitter ale; "*Soda-and-B*". (19, 48), brandy and soda-water; Dutch "cognac met spuitwater". Another favourite beverage of 'Arry's is "whiskey and potash". In England artificial aerated waters are sometimes made with a minute quantity of *potassic* bicarbonate, but usually with *sodic* bicarbonate; the two chemicals are of course apt to be confounded by the public.

Punch, Jan. 7, 1888, 4^a: "S. and B., Whiskey and *Potash*, Gin and Gingerbeer . . . were much in demand"; *Punch*, Nov. 13, 1886, 230^b: "I wonder will they ever get—As far as Whiskey and a *potash?*"; *Punch*, 1876, Vol. II, 61^b: "Only some cold chicken and whiskey and *potass*"; *Punch*, 1884, Vol. I (Vol. 86), 122^b: "Perchance anchovy-toast is found [after dinner, in the smoking-room],—And gay old boys get frisky,—When "S. and B." and

¹⁾ A *copperstick* is literally a policeman's truncheon, from *copper* a slang term for "policeman"; of course here some kind of cane or stick is meant.

²⁾ Allusion to a song in Isaac Bickerstaff's comedy '*Tis Well it's no Worse* (1770), in which there occur the following famous lines: "Perhaps it was right to dissemble your love,—But—why did you kick me down stairs?"

"slings" go round,—With *potash* and with whiskey"; Besant, *Lament of Dives*, 78: "Here he finished his tumbler, and instantly began to tackle the wire of another *potash*".

"*Fix*" (20, 156), Champagne, from its effervescing when opened. Another favourite term for Champagne is "The Boy", affected not by 'Arry only, but also by the Swells whom he so much envies. The origin of the term must probably be looked for in the vulgar phrase "That's *the boy* for me!" = that's what I like, that's my favourite food, drink, occupation, recreation, game, etc. Dickens, *Bleak House*, II, 10 (T.): "I have been thinking that the law is *the boy* for me"; *Id.*, *Martin Chuzzlewit*, II, 40 (T): "But the Viscount's *the boy*!" cried Pip, who invented a new oath for the introduction of everything he said. "The Viscount's *the boy*!"

For "*The Boy*" = Champagne, compare *Punch*, Sept. 29, 1883, 153": "And then there was "Boy" always at lunch"; *Punch*, Sept. 28, 1889, 145^b: "A bottle of '*the Boy*', a Betting Book,—A scurril Sporting Paper"; *Judy*, June 26, 1889, 308": "By imbibing '*the boy*', the Shah runs a chance of being boycotted, transgressing as he does the Mahommedan rule"; *Punch*, 1883, Vol. I (Vol. 84), 185^b: "At this Club, Champagne is no longer called the '*Boy*'. It is denominated 'Masherade'".

Another term for Champagne (?) is "Piper"; *Punch*, April 28, 1883, 194": "Come into the club, old man, I've got a bet on the race, and if Iwin, I'll stand a bottle of *piper*".

"The weeds as I've blown is a *caution*" (21)—the quantity of cigars I've smoked is something enormous. *To be a caution* is American Slang; a *caution* is a "warning of something to be afraid of or amazed at"; hence the slang sense, "anything that staggers, or excites alarm or astonishment; an extraordinary thing or person". The phrase is further amplified to "a caution to *snakes*" (55). In some way connected with this, is the angry exclamation "Snakes!" *Punch*, March 16, 1889, 129^a: "*Snakes!* What do you take me for? Fiddlededee!"; *Punch*, 1881, Vol. II (Vol. 81), 246^a: "Now America awakes, and we find her crying, "*Snakes!*"—Shall the stranger beat the Yankee, and haul down the starry flag?"; *Punch*, 1877, Vol. II (Vol. 73), 263^b: "If it's *not* patriotism, *snakes* and painters!') what's he blowing for?"

¹) "*Snakes and painters!*" an orotund amplification of "*Snakes!*" by the adjunction of a kindred idea, *painter* being an American vulgarism for *panther*. Such

"*Moke*" (22), a donkey; originally Gipsy, but now general among the vulgar.

"To rights" (25), excellently, in capital style;—a very vulgar phrase. Here is an amusing instance of its use from *Punch*, 1875, Vol. I, 250^a: [Open-air Preacher *loq.*]: "O, I warmed up Old Tyndall and 'Uxley *to-rights*, I can tell yer"; *Punch*, 1877, Vol. II (Vol. 73), 133^a: "She did tackle him *to-rights*! Rather!"; *Punch*, 1881, Vol. II (Vol. 81), 206^a: "Let us hope dear John will warm (= blow up) the Youngster *to-rights*, all the same".

"Grub" (26), food, victuals. "Their *dragons*" (20), chaperons, duennas; compare Howells, *Lady of Aroostook*, 225 (T.): "I sent Veronica along for a *dragon*".

"To look blue" (29), cross, angry; "a *way*" (30) i. e. winning ways.

"To look *thunder and tommy* (31), a playful amplification of to look *thunder* = to look daggers; compare *Punch*, 1879, Vol. II (Vol. 77), 109^a ['Arry]: "If we didn't raise *thunder and tommy*, old chap, it's a caution to Jones". *Tommy* is a meaningless addition to some slang terms. Thus for *rot* = nonsense, stuff, humbug, bosh (see p. 236), we find *tommy-rot*; *Punch*, June 18, 1887, 294: "It's all *tommy-rot* about the Duchess of Dilwater not being on speaking terms with her leary old bloke of a spouse"; *Punch*, May 16, 1885 ['Arry], 229^a: "Sticking down in the country, like

amplifications of exclamations and oaths by the addition of words expressing allied notions, are not unusual in English. A remarkable example is the exclamation "gammon!", meaning "humbug, stuff and nonsense!", and in reality the Middle English *gamen*, "a game, sport". Now there is also another word *gammon*, totally unconnected with it, derived from Old French *gambon*, Mod. Fr. *jambon*; and by confusion with this word, we find the exclamation "gammon!" amplified to "*gammon and spinach*!", the latter vegetable often appearing on English tables, together with ham or bacon; *Punch*, 1874, Vol. I, 22^b: "Which is not all *gammon and spinach*,—Whate'er Dilke speaks or writes"; *Punch*, 1875, Vol. II, 116^b: "I will, I declare,—[swim across the Channel]. 'Tis not *gammon and spinach*,—If you'll do your share—By swimming to Greenwich"; *Punch*, 1881, Vol. I (Vol. 80), 26^b: "I trust I shall not be considered guilty of disrespect when I say we all know the *gammon* of the Hon. Member for *Spinach*—ha! ha! I *should* say, Greenwich!"—'Arry will occasionally amplify his exclamations in the most baroque fashion, without any regard to meaning or association of ideas. Thus he amplifies "My eye!" into "My eye and a *bandbox*!" *Punch*, Oct. 15, 1892, 169^b ['Arry at 'Arrygate]: "And then there's a footy old pump (= fellow)—Blows staggerly toons on a post 'orn for full arf-a-hour each day,—To muster the mugs for a coach-drive. *My heye and a bandbox*, it's gay!"

you do, I tell yer, is all *tommy-rot*"; *Punch*, May 9, 1885, 217^b: "Hollow as rot—As *tommy-rot*, or tippler's maudlin woe"; *Punch*, Jan. 3, 1885 ['Arry], 4^a: "All it [New Year's day] does is to spread *tommy-rot*, and to break all the postmen's poor backs"; *Ill. London News, Summer Number*, 1886, p. 78 [D. C. Murray, *Cynic Fortune*]: "It seems to be the very kind of *tommy rot* one sees in print, as a general rule".

"Ta, ta!" (33)—a nursery phrase for "good-bye" or "good day"; see Hoppe, *Suppl. Lex.* i. v. Nursery words and phrases are a distinct feature in slang; others occurring in our texts are *to toddle* (13, 70) for "to saunter", *tootsies* (179) for "feet".

"*Roughish*" (33), *stiffish* (59); secondary adjectives in *-ish*, excepting those denoting colour, are most of them more or less slangy or colloquial; the suffix *-ish* has the same force as the curious diminutive termination affixed to certain adjectives in Dutch, as in *warmpjes*, *koeltjes*, *netjes*, *kalmpjes*, *krapjes*, etc. Thus we find *fairish* for "pretty fair", *goodish* for "tolerable", *largish* for "somewhat large", *longish* for "rather long", *baddish* for "not much to boast of". The following quotations show how this termination, characteristic of the studied speaking "within the mark" to which I have referred on p. 204, may be affixed to almost any adjective of one syllable: *Punch*, 1883, Vol. II (Vol. 85), 196^a: "The wind", he explains, "will be *freshish*"; *Punch*, 1880, Vol. I (Vol. 78), 244^b: "He who never braves—A *closish* thing, will never make a driver—Of aught but donkeys"; *Punch*, Febr. 27, 1892, 99^b: "You have *nicish* feeling for light and shade and chiaroscuro"; *Punch*, May 20, 1893, 234^c: "C. V. Stanford's 'East to West' libretto by Poet Swinburne is *cleverish*".

CHARLIE TO 'ARRY.

"Hup to the nines" (37)—the usual meaning is *tiré à quatre épingles*; here it means "all right". The quotation in Hoppe, s. v. *nine*, proves that the phrase is colloquial, not slang; *Punch*, 1877, Vol. I (Vol. 72), 256^b: "Be dressed up to the "nines" exactly, but not merely up to the four-and-a-halves, or even the fives". The phrase has not hitherto been explained, but it may be connected with the popular simile "as grand as *ninepence*": Dickens, *Our Mut. Friend*, I, 151 (T.): "You and me leaning back inside (the carriage) as grand as *ninepence*"; Trollope, *Barchester Towers*, 329:

"All sitting *as grand as ninepence* in madam's drawing-room".—I also find "*as right as ninepence*" = right as a trivet, right to a T.; *Punch*, 1883, Vol. II (Vol. 85), 275^b: "On the quietly repeated assurance by his gifted statistician that it was as "*right as ninepence*", he at once yielded the point".

"I can't *square the odds* with old Cocker" (40); *to square the odds* = to balance an account. *Old Cocker* is the Willem Bartjens of English conversation, what Adam Riese is to the Germans, and "*feu Barrême*" to the French.

"(It) won't *run to it*" (40) = I can't afford it.—Both in meaning and conversational status this phrase exactly corresponds to the Dutch "*'t Zit er niet an!*" or the German "*ich kann es nicht *ermachen**". The English phrase has of late got into great favour with the vulgar, and with those who affect sub-colloquial phraseology. The instances I shall give are selected out of a great number I have collected.

Punch, Jan. 31, 1885 [*'Arry on 'Onesty*], 60^a: "*'Cos it won't always run to claw 'ammers, white kites and front rows in the stalls*"; *Punch*, May 26, 1888, 242: "The times ain't perpitious, 'Arry. No. Wi' Goschen a redoocin' the old Woman's marriage settlement, and bit o' money in Consols . . . an' the wheel-tax, an' one thing an' another—*it don't run to it*, my boy! (*retires ruefully*); *Punch*, 1874, II, 145^a: "Been to the sea-side this year, Bill?"—"No; *it don't run to it*, my boy. A pint of s'rimps and 'alf a pound o' Tidman's sea-salt 'll be about my form!" ¹⁾; *Punch*, Sept. 29, 1888, 156^b [*'Arry on Marriage*]: "If *it ever should run to* a Wife, and—well, trimmings, perhaps I may marry,—But till I can splice *ah lah Toff*, no double 'arness for 'Arry".

As is so often the case in English, impersonal verbs are apt to come to be used personally, and hence the use in modern slang of the phrase *I run to it* = I can afford it; Germ. "*ich leiste mir das*"; "*meine Mittel erlauben mir das*"; *Punch*, 1880, Vol. II (Vol. 79), 298^b [*'Arry*]: "Camellers [= *cammellias*] is most to my fad . . . Suits my style and complexion, yer know, so

¹⁾ *Form* in the sense of "quantity of food, etc. required to keep an animal in superior condition", is sporting slang. Compare *The Pictorial World*, Aug. 13, 1885 [The Small Fry of Entertainers], 151^a: "With three or four 'hunks' of ham, as many rolls, a tumbler or two of neat claret, and as much 'fizz' as he can put away—this, as he would phrase it, is his '*form*'".

I *runs to it* once in a way"; *Punch*, Sept. 3, 1892, 105^b: "There is nothing Adolf (a Swiss Oberkellner) will not do for you for a sovereign—but I cannot *run to this*"; Besant, *Lament of Dives*, 46: "There is a prejudice against the literary young lady. She is believed to be plain and to be careless about dress: she *runs*, it is thought, *to nose and spectacles*"; *Punch*, April 1, 1893, 149^a: "It would have been jolly; but half-a-crown, when I can't even *run to a catalogue*" [Young Man "*aside*", after a proposal from his intended to go to an exhibition of paintings, and he has forgotten to bring his purse]; *Punch*, 1882, Vol. II (Vol. 83), 215^a: "I don't *run to a family*; I only keep a father"; *Punch*, May 20, 1893, 231^a: "I should be a mug,—If when they *run to mastiffs*, I'm put off with a small pug".

"He's cut down my *screw* to a quid" (41; compare 115); *screw* is vulgar for "wages, salary, emoluments, douceur"; with 'Arry it is a favourite term, as I could show by numerous examples.

"I *put on the pot* rayther 'ot on the Ledger, and didn't quite land" (43).—Baumann, *Londinismen*, 143, has: "*to put on the pot* = sehr hoch wetten; *to put the pot on* = zu viel verlangen (*Mercantile Slang*)". The *Sl. Dict.* has i. v. *pot*: "*to put the pot on*, to overcharge or exaggerate"; and i. v. *put*: "*to put the pot on*, to put too much money upon one horse".

There can be little doubt that *to put the pot on* = *to put on the pot*, and that "to overcharge", "to exaggerate", "to put too much money on one horse", are all different shades of the same meaning, viz. "to overdo a thing, to go great lengths, to strain every nerve". As to the origin of the phrase, it would seem to have been a gambling term in the first instance, meaning "to stake one's all, to tax one's resources to the utmost, to lay as much money on a card as one possibly can"; but whether *pot* in this connexion could mean the contents of one's savings-box, from a man's savings being kept in a pot, like Warenar's money in Hooft's comedy, I have no evidence to determine; perhaps the colloquial phrase "a *pot* of money" for a large sum, points that way. So much, however, is sure that the expression *to put the pot on* irresistibly reminds us of the Shakespearian phrase *to set up one's rest*, about which Gifford in a note to *Massinger's Works*, II, 21 (1813) tells us, that *rest* is an old term for the highest stake the parties were disposed to venture, so that *to set up one's rest* meant "to go as far as one possibly can", and hence, "to be firmly determined (to win)". We

see, then, that the old gambling phrase *to set up one's rest* is very nearly equivalent to the modern sporting slang *to put the pot on*.

As the Dictionaries, including Hoppe, ignore the phrase, with the exception of Flügel (1891), who says that *pot* = a large sum, is especially used "von Einsätzen bei Wetten", and gives one quotation from Mark Lemon, it may be expedient to give some more illustrations of the phrase also in its figurative applications: Thackeray, *Pendennis*, II, ch. 24: "Having some information, and made the acquaintance of the fam'ly through your kindness, I *put on the pot*, sir". "You did what?"—"I laid my money on, sir,—I got all I could and borrowed, and bought Sir Francis's bills"; *Punch*, May 14, 1881, 227 [Telegram from gambler at Monaco to friends at home]: "Have found out infallible system. Lost all I had with me *putting on the pot*. Must win next time. Send all the money you can scrape together"; *Punch*, May 14, 1859, 198^b: "Of railway-shares he held a lot—And had in Banks "*put on the pot*"; *Punch*, June 11, 1859, 236^b: "Out of 20,000 men who "*put the pot on*" the wrong horse, 19,999 declared, that if they'd trusted their own judgment, they would have won a hatful ¹⁾"; *Punch*, 1874, Vol. I, 130^b: "What I say is, *put the pot on*" (= bet as high as you can); *Punch*, Nov. 16, 1867, 197^b: "Many a shop-boy is enticed to "frisk" his master's till, when promised a dead certainty for "*putting on the pot*"; *Punch*, 1877, Vol. I (Vol. 72), 156^b: "Take my tip, and *put the pot* heavily on Camford"; *Ibid.*, 243^a: "*Put the pot* on the horse that is in advance of the first three at the judge's chair".

That there is some connexion between the phrases *a pot of money* and *to put the pot on*, would seem to be confirmed by such a quotation as Hoppe adduces from Ch. Lever, *Davenport Inn*, I, 191 (T.): "The horse you have backed with a *heavy pot*".

If Charlie says that he "put on the pot rayther 'ot on the Ledger", he plays with the culinary sense of *pot*, in the same way as we find this done with the sense of *hot* in the proverb "A little pot

¹⁾ *A hatful of money*, another sporting phrase for "a large sum", much the same as "a pot of money". Hoppe illustrates the word from Trollope and Whyte Melville; *Punch*, 1877, Vol. II (Vol. 73), 109^b: "I painted the view with the prospect of exhibiting it at Hawarden, and making a pretty good *hatful*". There is an analogous slang phrase in Dutch, as when a beginner at billiards is told by an old hand, that he must first have lost "een hoedvol dubbeltjes" over the game, before he can hope to have any skill in it.

is soon hot".—By "the Ledger" Charlie means the St. Leger races for three-year-olds at Doncaster.—"I didn't quite land" is a euphemism for "I lost heavily", *to land* being a slang term for "to win, to get hold of". It is originally an angler's term: "to land a fish" is to get it out of the water by means of a "landing-net", after having tired it out by playing it, and giving it line. Hence 'Arry's phrase for winning a sovereign by betting is "landing a quid"; *Punch*, May 16, 1885, 229" ['Arry]: "I landed a quid on that 'Mix', but I can't git the beggar to pay".

"As temptin' as *jam*" (45);—*jam* is to 'Arry the acme of tooth-someness, and the word is by him often used in comparisons to express the highest degree of excellence. Baumann, *Londinismen*, 84, has: "She's real *jam* (= a sweet girl), der reine Honig".—The phrase "real *jam*" has a much wider application, however, and has pretty well superseded the older phrase "That's the ticket!" = *Dutch*, "Dat is je ware! de ware pisang!"—*Punch*, 1877, Vol. II (Vol. 73), 241^b: "The prisoner was in the habit of calling a good horse a "clinker"; he would express his favourable opinion of a man by terming him a "flyer"; his unfavourable opinion by terming him a "mug". When a person had lost his money the prisoner would call him "broke"; an act of cheating he called a "ramp". Of the enormity of such phrases as "fly flats", "standing on velvet", and "*real jam*" he would not speak".¹⁾—With respect to *real jam* as Racing Slang, the *Sl. Dict.* says i. v. *real*: "It is said to be "*real jam*" for those who back a horse at a long price, when the animal wins, or comes to a short figure" (*i.e.* comes in second or third).

For other uses of the term *real jam*, compare *Punch*, April 9, 1887 ['Arry at 'Ome] 172_a: "Poppylarity waits upon Talent—that is, when the thing's *real jam*" (= the genuine article); *Punch*, Jan. 3, 1885 ['Arry on the New Year] 4: "And without *Real Jam*—cash and kisses—this world *is* a bitterish pill"; *Judy*, Oct. 13, 1886, 171^b: "Such preserves (of game) may be "*jam*" to your noted pot-shot;—It's when they're in pots I prefer 'em".

Another 'Arryesque phrase to express the notion of 'real jam', especially when applied to our hero's ideal of female attractiveness, is *y u m - y u m* or *n y a m - n y a m*, which may be an attempt at

¹⁾ "To stand on velvet: To have made one's bets so that one cannot lose, and must in all probability win. (*Racing Slang*)" [*Encyclop. Dict.*]. What *fly flats* are, I do not know.

representing the sound made by smacking the lips, after tasting something nice.

Punch, 1878, Vol. II (Vol. 75), 196" ['Arry]: "Connpobial *yum-yum* for ever! no larks on the slyest Q. T."; *Ibid.*, 270, ['Arry]: "Oh! I s'y!! *Nyam-nyam!!!* Just ain't she my form to a T, Bill! None o' yer bloomin' Photergraphs for *me*, after that!" ['Arry's way of expressing his admiration of a fashionable beauty]; *Judy*, Nov. 27, 1889: "The Perennially Juvenile and *Nyum-Nyummy* aforesaid" (*scil.* Judy); *Punch*, April 9, 1887, 172" ['Arry at 'Ome]: "Least-ways, unless somethink too *yum-yum* turns up unexpected, and then—There must be lots of ochre chucked in, to make 'Arry 'the 'ap-piest of men'"; *Punch*, May 16, 1885, 229" ['Arry]: "Well, London's all *yum-yum* jest now. Hexhibitions all over the shop"; *Punch*, Jan. 31, 1885, 60" ['Arry on 'Onesty]: "I always did say wot one wants at the Play is fair *yum-yum* and larks!"; *Punch*, Jan. 3, 1885, 4" ['Arry]: "You and me 's got *our* notions of *yum-yum*, 'as isn't fur wide o' the mark".

"Do the pier" (51); colloquial for "to walk and sit on the pier, as a regular feature of sea-side life". Compare: "We've been *doing* Paris, the Louvre, the Rhine".

"A-*nobbling* some funky old buffer" (54; see also 115). *To nobble* is one of those greatly overworked slang terms of which the original exceedingly vague meaning radiates into various directions. I can illustrate the word in the following senses: 1) to steal; 2) to take, seize or secure; 3) to bribe or "square"; 4) to beat or harass, the sense which it has in the 'Arry line first referred to; 5) to "get at" (a horse), and lame or poison him, to prevent him from winning.

1) Thackeray, *Philip*, I, 223 (T.): "The old chap has *nobbled* (= stolen) the young fellow's money".

2) Thackeray, *The Newcomes*, ch. 57: "The only friend she ever had was that old woman with the stick. Old Kew; the old witch whom they buried four months after *nobbling* (= securing) her money for the beauty of the family"; *Punch*, Jan. 3, 1885, 4" ['Arry]: "Dekkyrative it's called [an art exhibition], so the mivvy informed me who *nobbled* (= took at the door) my tanner"; *Punch*, 1876, Vol. I, 46^b: "How comes it that Germany, after *nobbling* (= pocketing) 200.000.000 pounds of war indemnity, is poorer than France after paying it?"; l. 115 of our texts: "Blarmed noosance, yer know, if a fellow can't *nobble* (= secure) a crib and a screw —Without being crammed with more kibosh than Clive and Lord

Wellington knew"; *Punch*, July 17, 1886, 25^a ['Arry on 'Ome Rule]: "That 'll take the starch out of Old Collars (*i. e.* Gladstone), he *nobble* (= gain, talk over) the masses? Oh, lor!" *Judy*, April 6, 1887, 166^b: "The last one being *nobbled* (= "run in"), and receiving toko (= a thrashing) from the stalwart policeman"; *Punch*, Nov. 23, 1867, 216^b: "The meteors of flash financiering... Who no bubble could blow but it floated,—Set no bait but it *nobbled* (= secured) its crowd,—Like their shares, at a discount are quoted,—Like their stock, have gone "under a cloud".

3) *Academy*, Febr. 18, 1888, 107^c: "It was Walpole's design to "*nobble*" the press by bribes rather than by repression, and he spent in this way about £5000 a year"; *Punch*, July 30, 1887, 45^b ['Arry on Angling]: "Oh, I'm fly, dear", sez I, with a 'ug, so I *nobbled* the Guard with a tip,—And we managed to nip in fust-class, and so gave Master Jolter the slip"; *Punch*, March 9, 1889, 119^a: "He's *nobbled* the Press pretty well,—And pérhaps, after all, he is right"; *Punch*, 1883, Vol. I (Vol. 84), 264^a: "But if you can't resist (the Turf), like me, there's only one chance for you, and that is, to *Nobble* the Jockey".

4) *Punch*, 1875, Vol. I, 50^a: "No horned epidermis—So hard and so firm is,—For "*nobbling*" (= kicking) our wives—such the delicate term is,—As the thick leather sole, with stiff "*uppers*" to suit,—Of that sweetest of weapons, the stout British boot!"; *Punch*, 1877, Vol. II (Vol. 73), 197^a: "When the Clubs and the 'Alls (= Music Halls) pulls together, it rayther *nobbles* (= puts to the worst, is awkward for) the Sentimentals, eh?"; l. 54 of our texts: "A-*nobbling* (harassing, hustling) some funky old buffer, a-chivying some fat forrin don".

5) Lever, *Davenport Dunn*, I, 153 (F.): "The horses he had "*nobbled*", the jockeys "*squared*", the owners "*hocussed*"; *Truth* (Labouchere's paper), June 10, 1886: "*Bird of Freedom* (a horse) looked, after running, as if he had been "*nobbled*", if ever a horse did; but there certainly was nothing suspicious in the operations of the bookmakers"; *Punch*, Oct. 1, 1892, 156^b: "And, before this great race, Auguste (helped by Henri this time) showed us a training-stable, and how a favoufite can be *nobbled*".

Most of the Dictionaries know this Protean term only in the sense of "to cheat, to overreach; to discover" (*Sl. Dict.*); "betrügen, übervortheilen" (Hoppe); "to get possession of dishonestly, to steal" (Annandale's Ogilvie); "to secure or get hold of" (Davies, *Supplem. Glossary*).

A much fuller explanation is given in that wonderfully exhaustive work, Cassell's *Encyclopædic Dictionary*: "1) to steal; to get possession of dishonestly; 2) to hit on the head or "nob", to stun; 3) to lame or otherwise injure a horse, so that it may be unable to run for a race".

Flügel's *English-German Dictionary* (1891), an admirable book of reference in many respects, has: "*To nobble*, v. tr. 1) (nord.) tüchtig puffen, schlagen; 2) *slang*: mit... Betrügereien vornehmen: a) übervortheilen, betrügen, besonders bei Wettrennen (Pferde durch Einzwängung kleiner Steinchen in den Huf, etc.) lahm legen, am Laufen hindern, etc.; b) mit... betrüglich umgehen, etc.; auch übertragen: "*Nobbling the press*", Lahmlegung der Presse".—The word is wanting in Webster.

"*Funky*" (54)—originally schoolboys' slang, for "afraid, frightened", from "funk", fear, shrinking back.

"*A-chivying* some fat forrin don" (54);—*to chivy*, "to chase round or hunt about" (*Sl. Dict.*). See Hoppe, *Suppl. Lex.*, 2te Auflage, who has an exhaustive article i. v. *chevy*, "hetzen".

"That *Druskywich* business" (57)—allusion to a detective of that name who in 1877 was convicted of fraud and abetting of criminals.

"*Jest about*" (57); *just about* for "to some extent, pretty nearly"; *about*, of degrees of quality, in the sense of "almost, nearly, all but"; *much about*, "very nearly", are very frequent in familiar language; e. g. They're *about* the handsomest girls in London; he's *much about* your size; Is your work *about* finished? You're *about* right respecting it.—Compare *Review of Reviews*, Nov. 15, 1892, 494: "It is *about* time that some one did for apostles, reformers, and philanthropists what that essayist did for poets"; *Punch*, 1878, Vol. II (Vol. 75), 153^b: "*Sir Neville*. Quite so. Well, this is *about* it. (*Opens a despatch.*) You see, Lytton's latest idea is to make things hot, and get up a row all round—somehow"; *Punch*, 1879, Vol. I (Vol. 76), 60^b: "Mr. Wagge supposed that was *about* it".—It should be especially noted that in the phrase "That's *about* it", "about" is an adverb, not a preposition; the meaning of the expression is "That is what it comes to", Dutch "Daar komt het ongeveer op neer".

"We've the *run* of the streets" (58):—*to have the run of a place*, a familiar phrase for "to be freely admitted to it, to be made free of it, to have free use of, or access to it". The expression

is common enough, but of the great English-English dictionaries, only the *Encyclop.* explains it. Flügel (1891) copiously illustrates it. There is nothing vulgar about it, and Byron uses it in one of his dramas: *Werner*, I, 1, 429: "I gave them—the *run* of some of the oldest palace rooms". Note the familiar phrase "to have *the run of one's teeth*" = to have free board, to be allowed to use one's teeth freely; *Dutch* "den kost voor 't kauwen hebben": Trollope, *Bertrams*, I, 343 (T.): "One hundred and seventy pounds a year, and the *run of his teeth* at feast time"; Trafford, *M. Drewitt*, I, 155: "At Kincorth, excepting a horse, I had nothing but *the run of my teeth*".

Compare *Punch*, June 6, 1885, 264^a: "The Directors.... by arrangement with the Editor, had virtually the *run* of the columns of their own periodical"; *Punch*, 1874, Vol. I, 252^a: "A charming retreat enough, if one had the *run* of it"; *Punch*, 1881, Vol. I (Vol. 80), 196^a: "Once give the Royal Academicians and their Associates the *run* of all the advertising hoardings in the Metropolis"; *Punch*, 1879, Vol. II (Vol. 77), 110^b: "Given the kitchen garden in May, and the *run* of the cruet-stand—make a salad".

"The papers is *pitching it stiffish*" (59)—a vulgarism for "loudly complaining of, or inveighing against"; based on the phrase "to pitch into a person" = to give him a thrashing; also, to blow him up, or to run him down. Hoppe quotes from *Our Mut. Friend*, II, 92 (T.): "(She) don't seem to be of the *pitching-in* order" (ein "Draufgeher", der gleich losschlägt). From the same novel, II, 135: "I'd quite as soon *pitch into* my best friend as not".—Bartlett registers this intransitive use of *to pitch* as an Americanism.

A more recent slang phrase for "to pitch into" is *to wire into a person* = "to give it him hot". *Punch*, 1880, Vol. I (Vol. 78), 5^b: "*Wiring into* the Cape" [of a Colonial Secretary who is "giving it" to the Cape Government in a telegram]; *Punch*, 1880, Vol. I (Vol. 78), 125^b: "Like a Penthesilea in pattens, she *wires into* William like mad"; *Punch*, 1879, Vol. I (Vol. 76), 169^b: "You've been down on Metaphysics, scorned the Classics, dear Robertus,—And now you're *wiring into* us. Your wiggig will not hurt us"; *Punch*, 1877, Vol. II (Vol. 73), 197^a: "And then the *Telegraft*! Don't it jest *wire into* the 'People's Billy' as wos—a 'ot un, that's all!"

Just as *to pitch into a person* is a further development of the intransitive verb *to pitch in* = "to exert one's powers to the

utmost, usually with hostile intentions", so the more recent *to wire into a person* is based on the vulgar phrase *to wire in*, which the *Encycl. Dictionary* explains by "To apply oneself closely and perseveringly to anything; to set to with vigour; to press forward with a view to having a share".

In the 1869 edition of the *Sl. Dict.* the compiler registers *wire-in* as a London street phrase "in general use at the present time", and confesses that he has been unable to discover its meaning. In the second edition of the same work (1874) we are told that "to wire-in" is prize-fighters' slang: "*wire-in* and get your name up", *i. e.* originally a challenge to enter the *wired-in* enclosure set apart for the "mill", and give in one's name as a competitor; now, in general, to devote one's best energy to a contest, to use all one's strength".

The following quotations show that *to wire in* has become a great favourite in vulgar phraseology, to denote energetic action. My earliest example of it dates back as far as 1870.

Punch, 1870, Vol. II, 242^b: "There were lots of Gay young Hereditaries (not Grands) trying to *wire in* in that direction" [the Princess Louise, about to be married to the Marquis of Lorne]; *Punch*, 1877, Vol. I (Vol. 72), 240^b: "*Wire in*, my William! Show the world what's what—In Epos"; *Punch*, 1877, Vol. II (Vol. 73), 147^b: "I thought you *wired in* (= took spirits) a bit too much last night. I'm altogether rumbo", he admits; by which we take him to mean that he is not quite so well as might have been expected"; *Judy*, June 26, 1889, 308^b: "The most energetic persons are telegraphists: they're always '*wiring-in*'"; *Punch*, 1878, Vol. I (Vol. 74), 263^a: "And *in* they *wire* like one o'clock" (at lunch); *Punch*, June 25, 1887, 305^a ['Arry at the Jubilee]: "And when larks and loyalty jine, I say *wire in*, and burst the expense!" *Punch*, Oct. 29, 1892, 201^a: "*Wire in*, my warblers!" Punchius cried. "To '*wire*',—Though slangy, sounds appropriate to the lyre".

"The Rough" (59)—a collective term denoting the lowest populace of the Metropolis, the class of people who in New York are styled *roundies*. As a substantive *rough* is also used for an individual of this class; *Tom Brown's Schooldays*, 70 (T.): "There was a lot of Irish chaps, regular *roughs*, a breaking stones".

"Half a *snap*" (60), *i. e.* a *snap* of the fingers. According to the *Sl. Dict.*, "snaps" also means "coppers" or halfpence.

"He were a 'ot member" (62);—compare *Punch*, April 29, 1893, 196^a: "And oft remember—How Mister Pember—(He's a 'hot member'!)—Put in the same" (claim) (viz. that the river Lea is the absolute property of the New River and other Water Companies).—It would seem that *hot member* is a slang phrase for a peppery and touchy person, an "awkward customer" to deal with. Originally 'a hot member' seems to be religious slang for "a *zealous member*" of a sect; compare *Review of Reviews*, June, 1893, 635^b: "His successor has thought fit to revoke this order, and, with peculiar severity for such an *unoffending member*, has condemned all remaining copies (of Hesba Stretton's *Jessica's First Prayer*, which Alexander II had ordered to be placed in all the schools of Russia) found in his dominions to be burnt 'by the hangman', if there is such an official in Russia"; *Punch*, Aug. 26, 1893, 96^b: "Conversation later conducted with much vigour across the Gangway, where, a fortnight ago, Gunter received an Irish *member* (not iced) full in pit of stomach".—There is a playful allusion in this last passage to *Gunter and Co.*, in Berkeley Square, confectioners in high repute for their ices; the Gunter in the text is Colonel R. Gunter, M.P., and the Irishman who cannoned up against him in the disgraceful scuffle in the House of Commons in August 1893, is jocosely described as "not iced", in other words, a *hot member*.

"Licking" (62)—a thrashing; Schoolboys' Slang.

"Safe as houses" (63)—a familiar simile; compare the Dutch "Je kunt er *huizen* op bouwen!"—*Belgravia*, Dec. 1886 [Mr. Pierrepont's Repentance], 196: "And it (the coin) was there (in his waistcoat pocket), *as safe as houses*, and no doubt about it".

"Beside" (63)—vulgar for "besides".

"Calling us *Cads breaks no bones*" (64)—referring to the proverbial saying "Hard words break no bones".—*Cad*, "a fellow of low, vulgar manners and behaviour (an offensive and insulting appellation)" (Murray in *N. E. D.*, i. v.); the nearest Dutch equivalent is "poen"; the German one, "Knote(n)".

"That Druskywich *lot*" (65);—the word *lot*, especially in the phrase "a bad lot", has of late come to denote *one* person; the usual sense being, however, "a *number*, of persons and things". See Hoppe, *2te Auflage*, i. v. *bad*, and the *Sl. Dict.* i. v. *bad lot*: "a term derived from auctioneering slang, and now generally used to describe a man or woman of indifferent morals". Compare the Dutch colloquialism "*een raar perceel*", mostly applied to a female,

and also auctioneering slang. *Cornhill Mag.* Sept. 1888, 281 [An Original Edition]: "Beyond a vague idea that he (Jean Jacques Rousseau) was a celebrated author, and rather a *bad lot*, I was quite ignorant"; *Punch*, 1880, Vol. II (Vol. 79), 100^b: "A rum 'un, a Tomboy, a tigress, a lioness, a gymnast, an Amazon,—in fact, a *bad lot*"; *Punch*, 1881, Vol. II (Vol. 81), 241^a: "Philip Rideout, a brilliant "*bad-lot*" (= mauvais sujet, panier percé), with whom . . . Mignon carried on a good bit, until she found he had betrayed her sister".

"To *put the double on a person*" (66),—"to double back, turn short round upon one's pursuers, and so escape as a hare does" (*Sl. Dict.* i. v. *double*). Lucas, *English-German Dictionary*, has: "*To tip a person the double*, ausreizen ohne seine Schulden zu bezahlen; (*vulg.*) durch die Latten gehen".

"I should like a *boss* at the bathers" (67);—*boss*, a vulgarism for "look, peep".

The American *boss* (= Du. *baas*), "master, manager, chief", is turned into a verb "to boss", which means "to be at the head of, to be responsible for, to superintend, to control, to act as overseer"; e. g. *Punch*, April 17, 1886, 185^b ['Arry]: "But if them as should *boss* us don't watch it, us snide 'uns 'ull all go to pot"; *Judy*, Jan. 12, 1887, 20^b: "Three gentle constables *bossed* (= superintended) the show, and their office was a sinecure"; *Punch*, June 10, 1893, 278^a: "You're *bossing the show*, as the Yankee would say" [France to England, referring to the occupation of Egypt].

From the sense "to act as overseer over (a gang of workmen)", is derived the generalized sense "to look at, to scrutinise, to inspect", a use of the verb *to boss*, to which 'Arry is somewhat partial: *Punch*, April 9, 1887 ['Arry at 'Ome] 172^a: "He *bossed* round the walls of my bunglerlow (= bungalow, Anglo-Indian for "room"), twigged Totty Twinkle (some Music Hall diva) in pink"; *Punch*, Nov. 26, 1887, 249^a ['Arry on Law and Order]: "Oh, well, Charlie, I've sech a blarmed pain in my 'ed,—And life looks a queer sort of mix wen you *boss* the whole bizness from bed".—From this sense of the verb *to boss* is derived the substantive *boss* = "look, peep", which 'Arry uses in l. 67 of our texts.

For "to look closely at, to scrutinise" there is also the vulgar verb *to fox*, to watch intently, with assumed indifference, as a fox is said to sleep with one eye open. *Punch*, Sept. 24, 1892, 133^b ['Arry at 'Arrygate]: "You jest *fox* their faces! They enters, looks round, gives a shy short of sniff"; *Punch*, June 29,

1889, 321^b ['Arry in Parry]: "When I *foxed* the whole thing from the Eiffel, it struck even 'Arry with hor (= awe)"; *Judy*, Sept. 11, 1889, 130^b: In coach or cab, in tram or train,—They're *foxing* me about,—And as I pass, from every pane—The Peeping Toms peep out"; *Punch*, 1879, Vol. II (Vol. 77), 109^a ['Arry]: "And if it do run to a D (= d—d) now and then, why *I* don't *fox* (= see) the wrong".

Hence a *foxer*, "a sharp fellow"; *Punch*, Febr. 20, 1892, 85^a: "Wy, if you want to spot a 'screw', or track up a bad smell [in a slum]—You've got to be a *foxer*".—In this quotation *screw* means a "skin-flint", an owner of house-property who inexorably exacts his rent, Dutch "huisjesmelker".

'ARRY ON COMPETITIVE EXAMINATIONS.

"This *go*" (73),—this time. "A slap-up new *crib*" (74; comp. 95, 115, 136); a *crib* is a "berth", a situation, a place, Dutch "baantje"; "very general in this sense", says the *Sl. Dict.*—"Slap" (76; comp. 91) = clean (*adv.*); compare *Punch*, Dec. 26, 1891, 302^a ['Arry on Arrius]: "And at forty they've *clean slap* forgot 'em!" (viz. Greek authors they have read).

"All *along* of a bloomin' Exam." (76);—"along of" = owing to, A. S. *gelang*, is common enough in London and Southern dialects generally; the N. E. D. marks it as "archaic and dialectal". It has nothing to do with *along* = A. S. *andlang* (French *le long de*).

"*Ginger-aired* juggins" (78);—the young German's carrotty or flaxen hair is a special eyesore to 'Arry, who accordingly, in his rhymes, designates his Teutonic competitor by various epithets referring to the colour and nature of his hair, such as *ginger-haired*, *tow-headed* (80, 136), *with a head like a dashed pot o' beer* (112), *sandy-topped* (95); compare *Punch*, July 30, 1887, 45^a ['Arry on Angling]: "Jack's a *straw-thatched* young joker, in gig-lamps, good-natured, and nuts on the sport".

"To *romp* in" (78),—*to romp in first* is a turf phrase for "to be first in a race", and is often applied metaphorically; *Punch*, April 16, 1887, 181^a: "And, gad, he'd have managed to *romp in* first, if they'd put him upon a rocking-horse".—"First" is also omitted, without the sense being changed: *Punch*, 1883, Vol. II (Vol. 85), 276^a: "When soft Ovid sang . . . Men had not heard—That Atalanta "*romped in* like a bird"; *Punch*, Dec. 12, 1891, 280^a: "For intensity of—er—religious feeling, and—and subtlety of

symbolism, and—and so on, they (the old Italian masters) simply take the cake—*romp in*, and the rest nowhere"; *Punch*, June 8, 1889, 279": "Still he quite outstrode—Anything that other jockeys rode;—And *romped in* every inch a winner"; *Punch*, Febr. 16, 1889, 78": "It was Party all over the place, 'cept a bit in the City, you know,—When Lubbock and Rosebery *romped in*, being kindly allowed to do so".

"As they *shovel* it into us now" (83);—*shovel* is a vulgar equivalent for "to ladle, to cram".—To *tip* 'em my notions" (86); *to tip* (also 140, 182, 186) is a favourite slang verb for "to give, to hand".

"A blooming Knock-out" (88),—the word, here figuratively used for a system of unfair exclusion, means in vulgar parlance, a conspiracy among buyers at an auction, with the aim of beating down the prices. Speaking strictly, the "knock-out" is the subsequent meeting of the conspirators at some neighbouring public-house, where the articles obtained are knocked down a second time to the highest bidder. *Punch*, Oct. 6, 1866, 141":

"Knock-outs, Trade and Parliamentary.

There's been enough of auction-rooms, their tricksters, touts and liars,
Their Jews and brokers leagued to fleece poor bonâ-fide buyers;
How by mock-bids 'gainst others they "the greenhorn put the cheat on",
Till he pays five times the value for the lot that he is sweet on.
And when at this nice little game the rogues have had their innings,
We've heard how in a snug *knock-out* they meet to square the winnings.
Dividing losses, if there's loss, or profit, if there's profit,
Till whichever way the sale has gone, they get their "reg'lars" off it.

The brokers meet, and pleasantly compound or stay proceeding;
And at a snug "*knock-out*" arrange their late (mis)understanding,
And square accounts, the difference one to the other handing".

"The wrong *lay*" (93),—the wrong track; the *Sl. Dict.* i. v. *lay* has: "*Lay*, a pursuit or practice, a dodge; the term is in this sense much used by thieves".—It also means "scheme, plan". *Punch*, Jan. 31, 1885, 60^a ['Arry on 'Onesty]: ['Arry is giving his ideas on theatrical management] "Not me, Sir! Pink saucer and spangle (*i. e.* saucy girls in pink fleshings and spangles) and spice would be my little *lay*,—And I'd own I a Beauty-shop kept and I rather meant making it pay"; *Judy*, April 6, 1887, 161": "Come, tell us of some barney,—Some cunning and artful *lay*,—That may give me a hint for dealing—With the troubles of Quarter-day".

"That's a *moral*" (93);—a favourite phrase with 'Arry and his compeers; it seems to be short for "a moral certainty". The *Sl. Dict.* mentions it as a racing term, and defines it as a forthcoming result which appears certain. *Punch*, Aug. 13, 1887, 61^a: "Grace? (a celebrated champion cricketer) Why, of course, in his day he was cock of the walk—that's a *moral*"; *Punch*, Nov. 26, 1887 ['Arry on Law and Order] 249^a: "But the Scape-goats must not kick up shindies, and stop up our streets and our squares—That's a *moral*"; *Punch*, May 19, 1888, 234^a: "They must come a cropper soon", they muttered; "that's a *moral*"; *Punch*, 1875, Vol. II, 26^b: "If each one stick to his jungle, we can hardly quarrel;—If not, there'll be a shindy,—that's a *moral*"; *Punch*, March 23, 1889, 141^b: "From a sporting point of view, this may be not altogether correct; but from a literary standpoint it it an "absolute *moral*"; *Academy*, June 18, 1892, 586^b: "The way in which the well-known Turf Commissioner, Mr. Dudley Smooth, works the oracle ¹⁾ for his friends, the aristocratic owners of three leading stables, to reduce victory to a *moral*; the way in which the unhappy public are milked over "stiff-uns" ²⁾; *Punch*, 1883, Vol. II (Vol. 85),

¹⁾ *Working the oracle*, "manoeuvring, succeeding by a wily stratagem" (*Sl. Dict.*); *Punch*, 1882, Vol. II (Vol. 83), 268^a: "Some idea of the ability with which the oracle has been worked in this instance, may be gathered from the occasional paragraphs which have appeared from time to time, during the past three months, in various journals calculated to excite the curiosity of the theatre-going public concerning the forthcoming work by Messrs. Gilbert and Sullivan".

²⁾ The usual racing slang is not, as in the text, "milking the public", but "milking a horse". According to the *Sl. Dict.* a horse is *milked*, if he is entered for a race which his owner does not intend him to win, only that his owner may have an opportunity of betting against him, and *milking* is described as a turf operation consisting in "keeping a horse a favourite, at short odds, for a race in which he has no chance whatever, only to lay against him". *Punch*, 1875, Vol. I, 238: "Mr. Punch sees no reason in that, why the House should not take a holiday for our 'Isthmian Games', and see the 'blue riband', which politicians know more of as the prize of a good deal of political 'crossing' and 'milking', 'pulling' and 'scratching', contended for among a four-legged field, and on the Downs instead of the Commons"; *Punch*, 1876, Vol. I, 230^b: "And for *milking*, pulling and hocussing,—And all plants on the turf that grow"; *Punch*, 1874, Vol. I, 141^b: "He ne'er out-roared Truth with Press-thunder,—*Milked a horse*, or ran Stock Exchange rig"; *Punch*, 1863, Vol. I (Vol. 44), 189^b: "Tout, blackleg, gambler, *milker* (gold in fist),—May enter here, but not a journalist".—A "stiff-un" in the text probably means a horse that has no chance whatever, but is puffed and manoeuvred into "favouritship", that its owner may have a chance of "milking" the public over it. In undertakers'

84^a: "Little schemes deep fraught--With hopes Utopian circling in each head,—Of "tips" and "morals".

"Sausage" (95),—for "German Sausage", *Knackwurst*, nickname for a German; *Punch*, Sept. 25, 1886, 145" ['Arry on Commercial Education]: "Lop-sided Free Trade is all boko, and that's wy the *Sossidges* wins".

"*Copping*" (95; also 136);—*to cop* is very vulgar for "to seize, to get hold of"; hence, *copper* = policeman; see p. 202.

"To have lots of *say*" (98);—to have a good deal to say for oneself, to talk glibly, to have "the gift of the gab".

"*Kids*" (103, 203)—very vulgar, originally Gipsy, for "children"; hence, "kidnapping".

"A handicap" (107),—"an arrangement by which, in any description of sport, every competitor in the race is supposed to have a chance of winning, equal to the chances of his opponents; in horse-racing, the adjudgment of various weights to horses differing in age, power, and speed, so as to place them as much as possible on an equality.... *Handicap* has ultimately come to be regarded as an arrangement of a purely business-like nature, by which means affairs, no matter how much they may differ in degree, may be arranged satisfactorily to all parties. The use of the word is spreading rapidly, and it has already a sense beyond that of mere sporting" (*Slang Dictionary* i. v.; q. v. also for the origin of the phrase).—Especially as a verb, *handicap* has of late come into great favour in the metaphorical sense of "to hinder, hamper, impede, embarrass in any way, as compared with others"; Earle, *Philology of the English Tongue*, 182: "The legitimate objects of the Trades'

slang a "*stiff 'un*" is a dead body, and of this the turf sense of the word may be a metaphorical application. Compare *Punch*, 1881, Vol. II (Vol. 81), 192^b: "A mug-lumberer is a man who 'lumpers mugs on to *stiff 'uns*'. This is valuable information as far as I am concerned. And a Juggins? It appears that *I* am a *Juggins*. My philological inquiries cease. I don't like to be called a Juggins".—A *mug-lumberer*, accordingly, must be a kind of turf sharper, but of the precise nature of his way of carrying on business I am as ignorant as the inquirer in the last quotation was, after receiving the enigmatical answer given above. Compare *Punch*, Vol. II (Vol. 81), 192^a: "I thought so", he grunts. "He's an adjectived *muglumberer*. Mind what you are doing"; *Punch*, March 5, 1892, 109^a: "A smart '*mug-lumberer*' one must be—To-day to 'fetch' Sassiety;—Not too strict, of swagger free.—And as 'fly' as 'fly' can be".—One who 'lumpers mugs on to *stiff 'uns*', as I make it out, is a sharper who gets 'simpletons' to back horses that have no chance whatever.

Unions are overlaid by elaborate attempts to *handicap* industry and ability, and exclude competition"; *Punch*, June 22, 1889, 297": "To use a word frequently employed in this case, they were "*handicapped*" at the outset, by having to appear in morning dress instead of the robes worn by their Lordships when sitting in open Court"; *Punch*, 1877, Vol. I (Vol. 72), 37": "Lord H. has passed several weeks in *handicapping* his friends' cooks".

"A blessed fine *catch*" (107)—a pretty go!—"Free gratis" (108)—a very vulgar pleonasm; often amplified to "*free gratis and for nothing*"; *Review of Reviews*, June 15, 1893, 590": "Who can guarantee the good behaviour of 25,000 persons, especially when they have been supplied with champagne cup "*free gratis and for nothing*"?" *Review of Reviews*, Aug. 15, 1893, 119": "Four hundred miners out of work, who emptied out the goods and compelled the drivers, on threat of death, to carry them Eastward, *free gratis and for nothing*".

"If yer trained all the *duffers* free gratis, and made all the *pots* start from scratch" (108);—in turf slang a "*pot*" is a favourite, a horse which is backed for large sums of money; *e. g.* *Punch*, May 4, 1889, 205^b: "If Ormonde (a race-horse) gets kudos all round, and the Volunteer (*idem*) is held a big *pot*". Hence, *pot* is also applied to persons in the sense of "swell, top-sawyer, a man who stands at the head of his profession", *e. g.* *Punch*, Sept. 25, 1886, 150" [Lord Randolph Churchill *log.*]: "Flatter myself I could do the whole lot of them,—Theseus the mighty, or Perseus the brave,—Even Apollo the splendidest *pot* of them;—Equal, as hero, to smite or to save"; *Punch*, Jan. 18, 1890, 28": "Still, frequent 'friendly lines' were barred to all save Wealth and Rank,—Parliamentary '*pots*' who held the privilege of 'Frank' [alluding to the old times before the introduction of the Penny Postage]; *Punch*, May 7, 1892, 217" ['Arry on Wheels]: "Preachy-preachy on 'ealth and fresh hair may be nuts on a sanit'ry *pot*".

A "*duffer*", on the contrary, is a "dark" horse, an inferior animal that attracts little attention; also, a horse that is kept for "milking" purposes (see *supra*); *Edinburgh Review*, July 1868, 61: "In turf language a *duffer* means a horse which is by some means made a great favourite by its owner or party, in order that he or they may be enabled to bet against it, and thereby defraud the public, it never being intended that such a horse shall be allowed to win".—In a wider sense, and applied to persons, a *duffer* is a

stupid, awkward, or useless person; one who is of little or no use in his profession or occupation; *Literary World*, June 2, 1893, 508^a: "If such readers find the *Athenæum* declaring a book to be very good, and next week come across a review in the *Spectator*, which declares that the same book is very bad, they are apt to grow satirical, and to speak foolishly with their tongues, saying that at least one of the two reviewers is, in the flippant terminology of slang, a *duffer*". Hence, in various games of skill, such as cricket, lawn-tennis, golf, etc., a *duffer* is a bad player; *Punch*, January 16, 1892, 35^a: "I am an "all-round *Duffer*", as my youngest nephew, *ætat.* XI, freely informed me, when I served [at Lawn-tennis] twice out of court (once into the conservatory, the other time through the study window) There are plenty of other kinds of clubs (used in the game of Golf), also spoons, but *these* are enough to break the heart of any *Duffer*".

In handicap races or matches the "scratch" is the *starting-point*, or the *time of starting*, for those who are considered the best, and are therefore allowed no advantage or start; *Morning Post*, Febr. 5, 1885 [in an account of a billiard-match]: "The former *starting from scratch*, and the latter in receipt of 200 points".

Accordingly, when 'Arry sarcastically opines that Life would be "a blessed fine catch, if yer trained all the duffers free gratis, and made all the pots start from scratch", this, being translated into sober English, means: "Life would be a sorry affair, if all the humdrum people were to have free education, and the 'knowing ones' were not to be allowed any advantage in the race of life".

"*Yah!*" (109);—an interjection expressive of the utmost contempt and disgust, much stronger than "Bah!" or "Pooh!" The word is ignored by all the English-English dictionaries, but is very common. The only dictionary known to me that registers the word, and besides fully and instructively illustrates it, is Flügel's *English-German Dictionary* (1891). Fl. aptly quotes from Dickens's *Copperfield*, I, 14: "Well, ma'am", returned Mr. Chillip, "we are—we are progressing slowly, ma'am".—"Ya-a-ah!" said my aunt. With such a snarl at him, that Mr. Chillip absolutely could not bear it";—and adds: "Besonders in der Verlängerung des Lautes verbindet sich mit diesem Schrei schärfster Hohn und bitterster Hass; so als bei einem plötzlichen Todesfall ein bis dahin geringschätzig behandelter jüngerer Bruder vom *butler* als "mylord" angeredet wird: "*Yah-ah-*

ah!" shrieked the Countess Dowager, "*he* Lord Hartledon!" (Mrs. Wood, *Elster's Folly*, I, 151)".

Punch, 1870, Vol. II, 233^b: "*Yah!* Morally! When you refuse to pay your just debts. Talk of morality—you ought to be ashamed of yourself!" ; *Judy*, Aug. 15, 1888, 76^b: "With a spiteful "*Yah!*" from Mr. Bandmann, whose early press invitations to witness *his* version of Mr. R. L. Stevenson's metaphysical story did not produce the effect he desired"; *Punch*, 1874, Vol. II, 13^b: "Hip, hip, hooray for Albert Grant!—*Yah*, London Board of Works" (which took away the "*Lion*" from Northumberland House, Trafalgar Square); *Punch*, 1874, Vol. II, 257^b: "We should think the House of Commons would resound with cries of "*Oh, oh!*" if not of "*Yah!*"; *Punch*, 1877, Vol. II (Vol. 73) 197^a: "And as for Gladstone, *yah!* 'E's played out, I can tell yer"; *Punch*, 1865, Vol. II (Vol. 49), 194^a: "Those Roman Catholics who, under the name of Puseyites (*hisses and cries of 'Yah!*'), swarm within the confines of our Protestant Church"; *Punch*, 1880, Vol. I (Vol. 78), 145^a: "Dash dumb Yahoos who long have yawped and *yah'd*—Against Imperialism!"

"It's 'ad a long *innings*" (110);—term in cricket for "the time or turn for using the bat, whether in the case of an individual player or a side; hence—figuratively, the term a person is in office or the like" (*Annandale's Ogilvie*).—'Arry means that the catchword "*No patronage!*" has had a long trial, and has failed. The term *innings* is often employed in a wider sense even, for the time during which a person is engaged in any undertaking or occupation; *e. g.* *Punch*, 1865, Vol. II (Vol. 49), 183^a: "This enforced labour at a high temperature would . . . appear to be equivalent to a somewhat long compulsory *innings* in the Turkish Bath"; *Punch*, 1883, Vol. II (Vol. 85), 123^b: "That Mr. Lowell (American Minister to Great Britain, 1880—1885, a well-known writer on literary and political subjects) has scored sufficiently off his own bat ¹⁾, and had his *innings*, is probably the reason why he was called upon to take his turn at Fielding" (*i. e.* presiding at the ceremony of unveiling a bust of Henry Fielding); *Review of Reviews*, May 15, 1893, 473^a:

¹⁾ *Off his own bat*, a cricketing term, referring to the score made by a player's own hits; hence, figuratively, "solely by his own exertions, without help from others"; *Review of Reviews*, March 15, 1892, 242^a: "To have done all this, as it were, single-handed, and *off your own bat*, would have appeared, before it was done, to be absolutely impossible".

"The pessimists have had their *innings* [when so many Australian Banks went to smash], and Mr. Wilson, of the *Investors' Review*, must for once have enjoyed life to the full".

"To go to *pot*" (110),—colloquial, by no means vulgar, for "to go to rack and ruin, to go to the dogs". The phrase, which has not been quite satisfactorily accounted for, that I know of, is of considerable antiquity. Johnson, in his *Dictionary*, has quotations for it from L'Estrange and Arbuthnot, and in Shakespeare's *Coriolanus*, I, 4, 47, we have: "They have shut him in. *To the pot*, I warrant him", which Alex. Schmidt in his Shakespeare Lexicon explains by "to destruction, to certain death", and compares with the German: *in die Pfanne gehauen werden*. Dr. Fitzedward Hall, in a notice of the present essay in its earlier form (*Taalstudie XI*), in the *New York Nation*, April 14, 1892, says: "Far from modern, likewise, is *to go to pot*. Dr. Bentley, for instance, wrote, referring to the Letters of Phalaris, 'For, if the Agrigentines had met with them, they had certainly *gone to pot*', which Mr. Stoffel's fellow-country-man, the learned Van Lennep ¹⁾, amusingly misrendered, 'Si enim eas invenissent Agrigentini, sine dubio *tergendis natibus inserviissent*' ²⁾."

"Pot-hunting" (114),—"firing away at anything, regardless of the rules by which true sportsmen are governed" (*Sl. Dict.*); Dutch "broodjagerij".

"He lives up that street" (117)—vulgar for "he is in that line of business", *in casu* the trade of cramming or coaching candidates for "Exams". There is also the phrase, "he's not *in the same street with you*" = he can't hold a candle to you, he isn't a "patch upon" you; *e. g.* *Punch*, 1882, Vol. I (Vol. 82), 227^a: "There's Jack Jumps pouching his tenner a week (as an actor), and I'm blowed if he's *in the same street with you*".

"He's a *long-headed*, 'ard 'itting *cove*" (119),—*long-headed*, a familiar word for "wide-awake, discerning"; a *hard-hitting cove*—a complimentary appellation for a prize-fighter, *cove* being a vulgar term for a "man".

"That may do for a *slasher* in Quilter's new monthly, the flaming

¹⁾ Johannes Daniël van Lennep (1724—1771), professor of classical philology at Groningen and Franeker; his *Phalaridis Epistolae* appeared posthumously in 1777.

²⁾ *i. e.* The letters would have done duty as "sanitary paper".

"*Flamingo Review*" (121, 122):—a *slasher* = a telling phrase, a telling article; the word is one of the numerous slang terms that express the result, or sometimes the agent, of energetic action of whatever kind, many of them with the collateral meanings of "inordinate bigness" or "impudent lying"; e. g. *scorcher*, *rooter*, *bump-cr*, *out-and-outer*, *stunner*, *topper*, *whacker*, *whopper*, *rouser*, *spanker*, *thumper*, *crusher*, *drencher* (of a pelting shower of rain, l. 138), etc.

I subjoin a few illustrations: *Punch*, April 2, 1887, 168^b: "Never get into rows myself, never got into one but once; that, though, was a *scorcher*"; *Punch*, June 4, 1859, 231^b: "What can be said in favour of a dialect from whose repertory the beautiful woman, the eloquent statesman, the brave soldier, the stirring preacher, and the successful prizefighter, may all be comprehended under the denomination "*stunner*?""; *Punch*, Dec. 26, 1891, 302^b ['Arry on Arrius]: "And now, s'elp me scissors ¹), I find—I was famous afore I was born! Sounds a *licker* (= a big lie), but 'anged if I mind"; *Judy*, Oct. 13, 1886, 173^a: "As a question of veracity, I told a monstrous *whopper*"; *Punch*, 1880, Vol. II (Vol. 79), 111^a [The Beadle! or the latest Chronicle of Small-beerjester by Anthony Dollop (a parody on Trollope's *Last Chronicle of Barse*)]: "That's a *whopper*!" exclaimed Mr. Arable. "Mr. Arable!" she cried, and rose from her seat; "you dare accuse me of an untruth?" * No,

¹) *S'elp me scissors*—a disgustingly vulgar mutilation of the formula used in the English law courts when a man is put to his oath, "So help me God". Compare: *Punch*, June 29, 1889 ['Arry in Parry], 320^a: "I quite lost the run of it, *swelp me*, found Guide Books and Plans little use"; *Punch*, 1878, Vol. I (Vol. 74), 205^b ['Arry]: "I tell yer, old pardner, it's proper; I feels quite a swell, *s'help me Bob*"; *Punch*, 1881, Vol. II (Vol. 81), 110^b ['Arry]: "It makes a chap shirty, it do *s'welp me never*, dear boy"; *Punch*, May 7, 1892[' Arry on Wheels], 217^b: "Now I don't like to look like a juggins, it's wot I carn't stand, *s'elp me bob*"; *Punch*, 1884, Vol. I (Vol. 86), 126^a [John Thomas on the Service-Franchise]: "Wot's upset me, Miss Mariar? Ah! you well may arsk, my dear!—No, it isn't my neuralgy, nor the influinks of that beer,—(Though a beastlier tap I never, *swelp me Mungo*, rekerlect.)—It's this Morning Post, Mariar, as perdooces the effect".—Among the various silly substitutes for the sacred name (*Bob*, *Mungo*, *never*, *scissors*) 'Arry especially affects the last word, which he also employs by way of effective exclamation on other occasions; e. g. *Punch*, June 29, 1889, 321^a ['Arry in Parry]: "*Scissors!* our style made 'em stare!"; *Punch*, 1878, Vol. I (Vol. 74), 205^b ['Arry]: "O *scissors*, to read our own Telly (*the Daily Telegraph*) a-towelling wood-chopping Bill!"; *Punch*, 1881, Vol. II (Vol. 81), 110^b ['Arry]: "O *Scissors!* it makes a chap shirty, it do!"

no", he hastened to explain. "When I said '*Whopper*', I alluded to the tear on your cheek, not to any statement of yours. It is like the best place at the Opera—it is a Grand tier!"; *Punch*, 1880, Vol. II (Vol. 79), 217^a: "The drunken officer, who . . . uses the modern slang of a Music Hall, speaks of a girl as "*a Scorcher*", which much delights the Gallery"; *Punch*, May 15, 1886, 237^a: "Well, to be sure, Falstaff backed a '*banger*' (= lie) with the alternative, 'Or I am a Jew else, an Ebrew Jew'; compare *Punch*, 1879, Vol. I (Vol. 76), 17^a: "A jocose attempt on my part to impose on their credulity with what Milburd has politely called '*a bang*'"; *Punch*, 1883, Vol. I (Vol. 84), 51^b: "Many prigs to that tune, I confess, lie:—But, faith, you'd convict 'em of '*bangs*', dashing Leslie".—

Punch, Dec. 26, 1891, 302^a ['Arry on Arrius]: "Though Arrius's haspirates rucked, and made Mr. Cat Ullus chi-ike ¹⁾,—He was probably jest such a *rattler* (= snide 'un, one who is up to the time of day) as poets and prigs never like". — Thus also *rattling* = excessive, big: Sidney Whitman, *Imperial Germany*, 115 (T.): "With us there are no refreshment-bars at railway stations, unless the traffic is large enough to ensure a *rattling* profit to the lessee".

Punch, 1882, Vol. II (Vol. 83), 192^a: "Gladstone's just made a *screamer* (a capital joke)! Desires me to telegraph it to you. "In what condition is the Sublime Porte just at present? Why, *crusty*, ²⁾ to be sure!"; Whyte Melville, *Digby Grand*, 271: "I'm in for a *screamer*" (= a heavy sum). — Compare certain other descriptive phrases to denote capital jokes: *Punch*, 1883, Vol. I (Vol. 84), 178^b: "So Hals-welle that ends well", I said to my kindly informant, which *rib-tickler* was too much for him"; *Punch*, 1874, Vol. II, 132^b: "And if they do not find it a genuine *side-splitter* . . . they have not that keen sense of managerial humour which, etc."; *Ibid.*, 152^a: "This is one of the Baron's *side-splitters*, and the table, which till then had been groaning, was set in a roar". — To the same category also belongs *twister*, which I find in the senses of "a difficult problem, a hard nut to crack", and of "a biting cold day", the *ter-*

¹⁾ *To chi-ike*, to bawl, to hoot; *Punch*, May 7, 1892, 217^b ['Arry on Wheels]: "Pace, dust and *chyike* make yer chalky (= thirsty), and don't we just ladle it down!"—The *Sl. Dict.* says: "a hurrah; a good word or hearty praise"; the quotation in the text certainly does not confirm this definition.

²⁾ The usual phrase is *crusted* port wine; port is "crusted", when a deposit of tartar and colouring matter has collected in the interior of the bottle.

tium comparationis being of course "was einen herumreiszt, gehörig zusetzt" (Flügel); *Punch*, April 16, 1887, 185^a: I tell you that there Rule o' Three is a *twister*"; *Punch*, 1883, Vol. II (Vol. 85), 276^b: "His massive brow, which store—Of Tyndall '*twisters*' and Darwinian lore—Freights to topheaviness"; *Punch*, 1881, Vol. II (Vol. 81), 109^b: "Hang it, Sukey", I cried, "you're a *twister*!"—"What's *that*? To explain were a boon"; *Punch*, April 9, 1887, 174^c: "Here's April the First—such a *twister*!—It flows and it snows and it blows".

Finally I mention *howler*, which means a gross mistake, a blunder to be "howled" at, I fancy: *Oxford Days*, 43: "Three or four violations of the simple rules of Latin Syntax (commonly called '*howlers*') will 'plough' a candidate"; *Punch*, 1883, Vol. II (Vol. 85), 178^c: "And as for the choice of Alderman Fowler,—'Tis a mystery, an intrigue, a joke, or—a *howler*!"

"To go (come) a *howler*" is a turf phrase of which I do not know the exact meaning; it would, however, seem to refer to some fatal, perhaps intentional blunder, committed by a jockey, or to wild betting ending in utter ruin to the better; *Punch*, 1875, Vol. II, 136^a: "John (generally called Jack) Harkaway, having *come a howler* over the Leger, is stumped" (= hard up, 'cleared out'); *Punch*, June 30, 1888, 303^a: "Explain three of the following expressions in legal phraseology—"Skinning the lamb", "Putting the pot on", "*Going a howler*", "Scoring a win by chucking at him an umbrella", and "Standing in with the stable".¹⁾

"Quilter's new monthly, the flaming *Flamingo Review*" (122);—Harry Quilter's *Universal Review*, with its staring red cover, started May 15, 1888.

"Nepo—wot's it?" (123);—'Arry finds some difficulty in hitting on the word *nepotism*.

"That there Board o' Works" (123);—the Metropolitan Board of Works, created in 1855, abolished in 1888, and replaced by the

¹⁾ *Skinning the lamb*; the *Sl. Dict.* says: "When a non-favourite wins a race, bookmakers are said to *skin the lamb*, under the supposition that they win all their bets, no person having backed the winner"; *Punch*, 1877, Vol. I (Vol. 72), 4^b: "They were determined to *skin the lamb* that day, and the lamb was Sir Thomas Dodd"; *Punch*, 1879, Vol. II (Vol. 77), 88^a: "Their members (of the Skinners' Company) '*skin the lamb*' at race meetings". — *Putting the pot on* is explained on p. 283 f. *To stand in with the stable*, to bet jointly with the owner of a horse (?). I have no idea what is meant by "*chucking an umbrella at a horse*".

London County Council, of which the Earl of Rosebery was the first Chairman, had under its control "the main drainage of London, and, with certain limitations in the case of the City, the regulation of streets and bridges, the fire brigade, and the making of town improvements" (M. D. Chalmers, M. A., *Local Government*, p. 143, in the "English Citizen Series").—In the last years of its existence it was reputed a hot-bed of jobbery and corruption, and created a good deal of scandal.

"All *on* us *cottons* to *perks*" (124);—*on*, vulgar for "of"; *of* is in colloquial parlance changed into *o'*, and this naturally becomes *on* before a word beginning with a vowel. *To cotton*, "to like, adhere to, be sweet on", now colloquial but found in older literature.

The older meaning of *to cotton* is "to succeed, get on well". Nares' *Glossary* has i. v. *cotton*: "to succeed, to go on prosperously: a metaphor, probably from the finishing of cloth, which, when it cottons, or rises to a regular nap, is nearly or quite complete". In the sixteenth and seventeenth centuries, as we learn from the N. E. D., this sense was very frequent in the phrase "This gear *cottons*" = things are getting on capitally; and Dr. Murray quotes from Middleton's *Familie of Love* (1608) III, 2: "It cottens well: it cannot choose but bear—A pretty nap".

From the sense of "succeeding" flow the derived senses: "to get on well together, to agree"; "to fraternize"; "to take to, to become drawn or attached to"; and it is in this last sense that we most frequently find the word used in familiar speech; Dickens, *Old Cur. Shop*, ch. 37: "I don't object to Short", she says, "but I *cotton* to Codlin"; Trollope, *Lady Anna*, ch. 18, p. 138: "You see she had nobody else near her. A girl must *cotton* to somebody, and who was there?"

"*Perks*" (124)—short for 'perquisites, gratuities, douceurs';—servants' slang; Dutch "verval".

"*To go round*" (126),—to give a share to every person present.

"Nests" (126)—comfortable "cribs" or berths.

"I'll *trouble* you to say . . ." (127), = Would you be kind enough to tell me . . .?—Compare the common phrase at table: "I'll *trouble* you for the salt".

"Dollops" (129);—*dollop* is a provincial word for a lump or portion. By "dollops of cram", 'Arry means *lots of cram*. The word *dollop* is a great favourite with the London vulgar. Davies, *Supplem. Gloss.*, i. v., quotes from Blackmore's *Lorna Doone*, ch. 2:

"The great blunderbuss moreover was choked with a *dollop* of slough-cake". Compare *Punch*, May 16, 1885 ['Arry], 229^a: "Wy, we git all the best of the Country in London, with *dollups* chucked in" (= and a great deal besides); *Punch*, Sept. 29, 1888, 156^a ['Arry on Marriage]: "Bobbie Binks could ha' told her that, Charlie, and put it with *dollops* (= a good deal) more force"; *Punch*, May 14, 1887, 229^b: "The door was a *dollop* (= one mass) o' Japanese fans, and the cupboard was painted white"; *Punch*, Jan. 22, 1859, 39^b: "There's a *dollop* (= a lot) of Trusteeses, nearly all in titled names,—Has been buying lots of pictures, which I don't admire the frames"; *Punch*, 1876, Vol. I, 115^b: "There she sits, lazy, happy, passive; a pretty *dollop* of colour on the grey stone window-sill of our first floor front".

"An *eye-bunger*" (130);—pugilists' slang for a blow on the eye that "bungs" it up, or closes it, by causing the eyelids to swell. Hoppe quotes from Russell's *Diary in India*, I, 131: "An awful night with mosquitoes. Got up in the morning with my eyes *bunged up*" (verschwollen).—'Arry uses "eye-bunger" figuratively for "poser".

"Great Scott!" (131),—a not uncommon colloquial apology for an oath; *Punch*, Aug. 13, 1887, 61^a: "Great Scott! what a rush from the ring! what crowd round the crowded Pavilion!"; *Punch*, Nov. 19, 1887, 231^a: "Great Scott! What a hook!—Yes, this, I am certain, must fix 'em".

"*Bosh up*" (132);—"to *bosh*, to make of no effect, to spoil" (N. E. D. i. v. with quotation from *Macmillan's Magazine*). *Punch*, Aug. 28, 1886 ['Arry at Stonehenge] 99^b: "Life ain't wuth living, I say, if all barneys like these must be *boshed*"; *Punch*, 1875, Vol. II, 135^a: "And yet 't is written that once it (London Bridge) stood, the pride of Thames that washed it,—Till a league of Common Councilmen—the boobies!—went and *boshed* it".

"I *freeze* on to that" (133);—to *freeze* to is United States slang; Bartlett explains: "to cling to any person; to 'cotton'; to grasp", and illustrates the sense of the word by the following anecdote: "A clergyman coming from an inland town to a parish in Boston that was supposed to be somewhat effete and old-fogyish, received this advice: 'If you can find a young man in that church, *freeze* to him', and he literally did, but hardly in the sense intended".

'ARRY ON THE ICE.

"To *doss*" (141),—to sleep (*Sl. Dict.*); a *doss* = a nap; *Punch*, Aug. 28, 1886 ['Arry at Stonehenge] 98^a: "Som Arkylogical bloke,—As caught me and Bob arter luncheon, a-doing a *doss* and a smoke".

"A *lap*" (145),—liquor, drink (*Sl. Dict.*); very vulgar; *out for a lap* = "on the spree"; *Punch*, Sept. 25, 1886 ['Arry on Commercial Education], 145^a: "Giglamps and nose like a radish, grinds 'ard, never goes *on the lap*".

"Out of *pop*" (147),—out of pawn; a *pop-shop* is a pawnbroker's shop; *Punch*, Febr. 12, 1859, 74^b: "The fox . . . gained the top of a house lately occupied as a pawn-shop, and 'popped' himself down the chimney into the interior . . . The fox being the one which swept the chimney of the *pop-shop*". To *pop* = to pawn, to pledge; *Judy*, Aug. 12, 1885, 84^b: "When can a man be said to be plunged in the lowest possible depths of impecuniosity?—Well, when, you know, he *pops* the question, and also pledges his fiancée before he marries".

"Little 'Em of the Boro'" (155);—if, as seems likely, 'Em stands for Emma or Emily, I do not understand the apostrophe before the name. *The Borough* is that part of London on the 'Surrey side', which is immediately opposite the City, from London Bridge to Charing Cross; a densely populated, chiefly manufacturing district.

"A '*op*'" (156),—a "hop", or dance; "In course" (157, 175)—vulgar for *of course*.

"She was *on like a shot*" (157); "the very fust ones *on*" (204);—*she was on like a shot* means: she jumped at my invitation, she eagerly accepted it. "*I'm on*" is originally turf slang, and expresses a person's acceptance of an offered bet; hence, acceptance, compliance, or readiness in general; Dutch "Ik ben je man!"; *Judy*, April 3, 1889, 166^a: "He was on duty on Waterloo Bridge; he was also *on* for anything that might turn up to his advantage"; *Punch*, 1876, Vol. II, 173^a: "To which my Driver probably replies, "All right. *I'm on*. Halves, you know". And so the bargain is struck. I'm bought and sold"; *Punch*, 1877, Vol. II (Vol. 73), 125^b: "When he told me there was B. and S. on the *tappy*, I said: "Right you are; that's good enough for me; *I'm on*"; *Punch*, 1878, Vol. II (Vol. 75), 21^b: "Are you on, Stanley, on?" ¹⁾—"Yes,

¹⁾ Playful allusion to Walter Scott's *Marmion*, VI, 32: "Charge! Chester, charge! *On! Stanley, on!*"—Were the last words of Marmion.—Either part of

Sir—*I am on*"; *Punch*, 1882, Vol. II (Vol. 83), 25^a: "Let us see if he is "on" (= ready to join us). Young Bob, to use his own expression, was quite 'game'; *Punch*, July 30, 1887, 45^a ['Arry on Angling]: "Seein' it didn't mean tin (= that I should not be out of pocket by it),—And the 'ole thing seemed swell, with good grubbing (= food) and lots of prime lotion (= liquor) chucked in,—I was 'on' *like a shot*".—"Like a shot", which also occurs in the line of our text we are commenting upon, is a colloquial phrase to express eagerness or greediness; originally only in the phrase "to *be off* like a shot", and then also, however inappropriately, used in connexion with other verbs; *e. g.* *Atlantic Monthly*, Sept. 1887 [The Second Son, ch. 31], 316^b: "I'll take it (the money) *like a shot*; I've no delicacy"; *Punch*, April 15, 1893, 184^b: "I tell you what would fetch them—a skirt-dance. I'll dance for you—*like a shot*".—A *skirt-dance* is what in French is called "danse serpentine"; *Athenæum*, Oct. 8, 1892, 492^b: "Now singing a song that she has heard at a café chantant, and now preparing to dance a *skirt-dance* that she has presumably seen at some similar institution".

Besides being colloquially used to express acceptance or perfect readiness, the adverb *on* is vulgarly employed in the sense of "drunk"; *Punch*, 1871, Vol. I, 205^b: "Budd, who looks as fresh as a young American apple, replies "Ah, I thought you were a little 'on' last night. Eh?" Here he chuckles, and then adds, "I feel a bit chippy myself this morning"; *Punch*, 1876, Vol. I, 233^a: "Bill was, as *he* put it, 'on', the Cabman (as *he* put it) had "copped the brewer"; both of them (as *I* put it) were in a hopeless state of intoxication"; *Punch*, 1884, Vol. II (Vol. 87), 181^a: "When the pupil is 'on',—a case which, it is hoped, will never occur—no instruction can be of any possible use to him. The sooner he is taken home and put to bed the better".

"It fair *did me proud*" (159),—it decidedly made me proud;

the first line is often used to produce a ludicrous effect; *Punch*, 1875, Vol. II, 207^a [Father Nile *loq.*]: "I'll foil them yet, though Cockney-Babylon—From all its 'knife-boards' shouts, "On Stanley, on!"; *Punch*, 1882, Vol. I (Vol. 82), 220^a: "Leighton certainly has been doing the 'On, Stanley, On!' business in manner calculated to make Marmion marvel".—Dickens, *Our Mut. Friend*, III, 91 (T.): "No, sir!" remonstrated Wegg, enthusiastically. "No, sir! 'Charge, Chester, charge! On, Mr. Venus, on!' Never say die, sir! A man of your mark!"

I felt highly flattered.—The phrase is not uncommon with uneducated speakers; Thackeray, *Pendennis*, I, ch. 10: "Sir, you *do me proud*", said Mr. Foker, with much courtesy; *Punch*, April 30, 1881, 203: "And, finally, Sir, *it does me proud* to be able to vouch, personally, for the unimpeachable historic accuracy of every detail"; *Punch*, May 22, 1886, 244: "Wot woud common sense as well as common kurtesy sugest for a anser but "Suttenly, Sir, *you does me proud* " ?; *Punch*, April 23, 1859, 170: "Speaking personally, you *do me proud*"; *Punch*, Nov. 24, 1888, 241: *Mijnheer van Dunk*. "You *do me proud*, Mr. Bull".

"*I'd been the day prevyus*" (161),—colloquial for *I had gone there*, as in "*I had been* to see Irving that night"; Dutch: "*Ik was het Museum wezen zien*"; *Punch*, 1860, Vol. II (Vol. 39), 204: "I have *been* to hear the Night Dancers, a delightful opera, by Mr. Loder".—Dr. Fitzedward Hall, in an elaborate article on this usage in the *New York Nation*, April 17, 1890 ("Three Modernisms"], cites from Udall's *Apophthegmes* (1542), 134: "He had *been to see* the citee of Lacedemon", and adds: "It is farther observable, that the idiom (*I have been to town*), an acknowledged modernism, on which I am remarking, where shunned, now-a-days, by the well-informed, is shunned solely on the ground of its being colloquial".

"*Thin-like*" (162);—the vulgar are fond of affixing *like* to substantives, verbs, adjectives, adverbs and adverbial phrases, by way of qualifying their meaning. Hoppe i. v. calls this *like* "enklitisches Suffix", translates it by "gleichsam, gewissermassen", and gives copious examples.

Punch, Dec. 26, 1891, 302 [Array on Arrius]: "But he's *up to the lips-like* in Latin, and similar old-fashioned stuff"; *Ibid.*, 303: "Wrote smart, he did, Charlie, and *stick-like*"; *Punch*, 1882, Vol. I (Vol. 82), 250: "But if it (this train) don't come o' Toosday as well as Wednesday, I shall have to get out at Shuntbury and take a fly, which runs into money ¹), you know, when you're *by yourself like*"; *Punch*, May 20, 1893, 232: "I can ketch a view *between the heads like*" (of a procession).

"We *worked 'em*" (163);—"to *work*, to plan, or lay down and

¹) *To run into money*, colloquial for "to come expensive", Dutch "*erin hakken* (hangen?)"; not in the Dictionaries; *Punch*, 1882, Vol. II (Vol. 83), 49^a: "We knows as dimonds and them sort of things *does run into a lot*".

execute any course of action, to perform anything . . . ; the term implies thoroughness; *to work a street well* is a common saying with a coster" (*Sl. Dict.*).—"To *work* the icemen and the Bobbies" is, therefore, to get all the fun out of them that one possibly can.

"*At sea*" (164),—colloquial for "at a loss, at one's wits' end ¹⁾"; Dickens, *Little Dorrit*, 271 (*Househ. Edition*): "She was so plainly *at sea* on this part of the case"; *Id.*, *Sketches by Box*, 87 (T.): "He was regularly *at sea*".

"*Dotty*" (164),—mad; the word is not in the *Sl. Dict.*, though quite common in the comic papers; *Judy*, Sept. 1, 1886, 104^b: "A *dotty* crankmonger (= crotcheteer, faddist) has quite made up his mind that the cleanly fashion of cropping boys' hair short, induces softening of the brain"; *Punch*, Aug. 28, 1886, 99" ['Arry at Stonehenge]: "Knocking round in a nightgown in this way, with greens on your head, and a sickle,—Just like a dashed reaper gone *dotty*"; *Judy*, Nov. 30, 1887, 262^b: "He is *dotty*. Yesterday he came to the office with a carraway-seed in a piece of paper. He said it was to drive care away, and he would carry-it-away with him"; *Judy*, Febr. 22, 1888, 87^a: "Some time ago a friend of ours went *dotty* through patent-mania".

There is a legitimate sense of this adjective which the Dictionaries also ignore; it is namely used to denote a peculiar way of drawing, etching, or engraving, technically called "stippling"; engraving, etc. by means of dots or small touches instead of lines; *Punch*, 1861, Vol. II (Vol. 41), 114^a: "(He) began life as an artist, and sketches extensively in a vigorous and *dotty* style peculiar to himself".

"*Bashed*" (166);—*to bash* is a Northern word for "to strike with a heavy blow that tends to smash or beat in the surface struck" (N. E. D.).—The word is a favourite one with the London vulgar; *Judy*, Aug. 5, 1885, 72^a: "She deftly seized him by the ankles, and swinging him above her head, *bashed* him on to the silvery sand, never to rise more"; *Judy*, March 30, 1887, 152^b: "Having, during a fit of passion, *bashed* the child with a brick"; *Punch*, Nov. 12, 1887, 217^a: "A 'larrikin' comes up behind and '*bashes*' his hat in; a string of playful youths seize each other by the waist, and rush

¹⁾ *To be at one's wits' end*, with the genitive plural of *wit*, is the usual modern form of the phrase. It is originally biblical. The Prayer Book version of the Psalms has in Ps. 107, 27: "They reel to and fro, and stagger like a drunken man: and are at their *wits end*". In the *Author. Version*, in the same passage, of various copies that I have consulted, some read *wits' end* and others *wit's end*.

in single file through the crowd, upsetting everybody in their way"; *Punch*, 1876, Vol. I, 233^b: "My hat *bashed in* with a cocoa-nut"; *Punch*, 1882, Vol. II (Vol. 83), 13^a: "He developed gradually into a full-blown villain, employing "*bashers*" (hired ruffians) to do for the virtuous hero".

"I did laugh *fit* to crack" (167);—this loose adverbial use of *fit* for "to such a degree as almost", is of considerable antiquity. Dr. Fitzedward Hall informs me that it may be instanced ¹⁾ from De Foe, and adds that, "since it is made use of, though only in a light style, by such authors as Bentham, Thackeray, Cardinal Newman, Mr. T. Hughes, and Sir George Dasent, it has not, in recent times, wholly lost caste".

Cornhill Mag., Nov. 1886 [Trade Journals], 522: "He (the cock) is up on the bent railing round the muck-heap, crowing *fit* to burst his great gaudy throat". As an adjective this *fit* means "on the point of, on the verge of": *Punch*, 1874, Vol. II, 222^a: "O John, I said, How can you talk so? And I felt *fit* to cry"; *Punch*, 1875, Vol. II, 183^b: "The Belle of the Season's Mamma, *fit* to drop,—Who sees that charming creature gaily—(Though Dukes and Earls are ready to pop)—Flirting with detrimentals ²⁾ daily". See p. 203.

"On the *nick*" (169);—one of the slang senses of to *nick* is "to seize, to get hold of"; see also l. 197, "to *nick* nitrates". *Punch*, Oct. 15, 1887, 169^b ['Arry on Ochre]: "Wy, if bees was as many as blossoms, or blossoms as few as the bees,—Him as *nicked* a whole hive to hisself, would find dashed little honey to squeeze"; *Punch*, 1877, Vol. II (Vol. 73), 14^c: "I ought to have *nicked* the widow, after all. She wasn't ten years older than myself, and positively good-looking under a white veil. Ass!"

¹⁾ The transitive verb *to instance* is known to the Dictionaries, only in the sense of "to adduce by way of example, to quote as exemplifying the matter in hand". I venture to use it in the sense of the German "belegen" *i. e.* "to cite authorities for the use of (a word)".

²⁾ *Detrimentials* is Society slang. "A *detrimental* is a person who pays marked attention to a young lady, without any serious intentions, and thereby discourages the attentions of others" (*Encycl. Dict.*); a *detrimental* is also an 'ineligible' match for a young lady. *Punch*, 1876, Vol. I, 208^b: "Eleventh Commandment. To the Belle of the Season: Thou shalt not flirt with *detrimentials*"; *Ibid.*, 259^a: "Cool was the welcome given by Mamma—To the uninvited *detrimental*;—And cool was the shoulder that Papa—Turned on him, with prescience parental"; *Punch*, 1883, Vol. II (Vol. 85), 264^a: "No Phoebus-fronted *Detrimental* gleams—As lode-star of her unromantic dreams.—Beauty loves Bullion".

'Arry uses *to nick* also in the colloquial sense of *to fetch*, treated of on p. 274 f.; e. g. *Punch*, Sept. 10, 1887, 111^a ['Arry at the Sea-side]: "That *nicked* 'er, my nibs. It's the patter as does it, of course *with* good looks".

And finally I find *to nick* familiarly employed in the sense of "to surpass, to beat"; *Punch*, 1876, Vol. II, 117^b: "Drink's pleasure—*our* pleasure. No stuff—Reeled off from a stool or a tub (= pulpit)—*Nicks* that".

"*Sprinter*" (170);—*to sprint* is a Northern word for "to run quickly"; *Punch*, Nov. 20, 1886, 246": "Ask the heavy-booted Constable who *sprinteth*—In chase of burglar armed or nimble boy". In the technical language of pedestrianism a *sprint* is a short race run at full speed; *Field* (Newspaper), Febr. 12, 1887: "The master, who was well-known in the service as a very good *sprinter*, is also a good swimmer"; *Ibid.*, Febr. 19, 1887: "A strong wind prevailed each day, which, blowing down the straight, greatly interfered with the runners in the *sprints*". Hence, in *Punch's Almanack* for 1892, among the "Mixed Proverbs": "The more 'laps' the less '*sprinting*'".—In walking or running matches, namely, a *lap* is the length of a round course which has to be traversed several times by the competitors; *Ill. London News*, Jan. 12, 1889, 34^a: "The same may be said of pedestrian matches; the strain of thews and sinews, the struggle over the last "*lap*", the encouraging cries of the backers, are exciting enough"; *Punch*, 1878, Vol. I (Vol. 74), 156": "The former had travelled 2,084 miles, and the latter was only one mile and two *laps* behind"; *Ibid.*, 156^b: "The man suddenly seemed to pull himself together, put on a spurt, and crawled nearly half a *lap* in something less than two hours"; *Punch*, 1880, Vol. II (Vol. 79) 226": "The *lap* of Luxury (at the Agricultural Hall).—The last one accomplished by the winner" (in a walking-match); *Ibid.* 253": The Pedestrian, with a peculiar swinging gait, passed on and commenced *Lap Three*".

The word, which is probably some dialectal representative of A. S. *hleap* = Engl. *leap*, is by Davies in his *Supplem. Gloss.* instanced from Fielding, *Jonathan Wild*, Bk. I, ch. 14: "When their *lap* is finished, the cautious huntsman to his kennel gathers the nimble-footed hounds".

"*Sprawly*" (175), shaky.

"*Cropper*" (176),—a heavy fall, a tumble neck and *crop*; originally a hunting-term, but now often used figuratively in the sense of

"a decided failure"; especially in "to come a cropper", to fall from one's horse, and, metaphorically, to come to grief, to fail ignominiously; *Punch*, Oct. 18, 1884, 186^a: "It is those who have craned ¹⁾ who a *cropper* have come" [said of riders who hesitate at obstacles]; *Punch*, Nov. 3, 1883, 205^b: "And now, Sir Maypole, will you please mount this table?" (The Right Hon. Gentleman obeys, and immediately *comes a cropper*).

For 'to come a *cropper*', I also find "to come a *crowner*"; Whyte Melville, *Riding Recollections*, 135: "Rider and horse roll over in an 'imperial *crowner*'".—The allusion is to *imperial crown*, a size of paper, about 22 × 32 inches.—*Punch*, Oct. 29, 1892, 195: "If he hadn't put his foot into a rabbit-hole crossing Crumpler Common, and *come a regular crowner*".

"*Spill*" (180) is synonymous with *cropper*; *Punch*, July 4, 1885, 11^a: "After a *spill* off the "Shoreditch Zephyr" (a bicycle), my 'costume' is a thing of shreds and patches"; *Ibid.*, 12^a: "Lowndes got a nasty *spill* at Lillie Bridge".

"*Cannoned*" (177),—bumped up against; a term in billiards, Dutch *carambolieren*.

"*Pardner*" (178),—a vulgarism for *partner*; see Storm.

"*To gas*" (183),—to boast, to bluster, to bounce, to brag, to "cut it fat"; *Punch*, Sept. 8, 1888, 117^b: "How martial souls . . . must shudder at the Hohenzollern's "*gassing*"; *Punch*, 1881, Vol. I (Vol. 80), 264^b: "Loquaciously *gassing*—Of merits surpassing"; *Punch*, Oct. 29, 1892, 204^b: "Oh, it's all very well for you Johnnies to *gas* like that—but, by Gad, you didn't seem over-anxious to stand fire yourselves". Compare *Punch*, 1881, Vol. II (Vol. 81), 179^b: "*Gas*, as a lighting agent, is not much loved nor respected; and, as a name, it is synonymous with Impudence and Rapacity No wonder an extremely offensive person is called

¹⁾ "*To crane*, to lean or bend forward with the neck stretched out (like a crane); hence, as a hunting-term, to pull up at a hedge or other obstacle and look over before leaping; hence *fig.* to 'look before one leaps', hesitate or shrink back from a danger, difficulty, etc. (*Colloq.*)" (N. E. D.). I subjoin a couple of examples of the figurative use, which Dr. Murray has so admirably derived from the original meaning: *Chambers's Journal*, Nov. 13, 1869: "Walter Scott had a spirit that courted difficulties instead of *craning* at them"; *Punch*, Dec. 14, 1867, 242^a: "If no boat could be come at, he (Selwyn, Bishop of New Zealand) breasted the river,—And woe to his chaplain, who *craned at a swim*!"

"gassy"; *Punch*, April 15, 1893, 173^b: "Angry old woman, or frivolous japer;—Thraso or termagant, Tadpole or Taper,—To blow off your steam, or your gas, or your vapour,—There's one fool-loved fashion—'t is write to the paper".—In the last quotation a *Taper* is probably a *red-tapist*, but I am unable to give the exact meaning of the political(?) nickname *Tadpole*. *Tadpoles* and *Tapers* are mentioned together also in *Punch*, May 26, 1888, 242^a: "The country now was all agog, its *Tadpoles and its Tapers*,—And those who had no private views annexed one from the papers".

"'Em Bates *got the needle* tremenjus" (184);—*to get the needle* is a vulgarity for "to be nettled, to feel vexed". The *Sl. Dict.* i. v. *needle*, has: "*To cop the needle* is to become vexed or annoyed". *Judy*, Dec. 22, 1886, 296^b: "He will fairly "*cop the needle*", and give somebody a good basting"; *Judy*, Nov. 30, 1887, 263^a [a Showman *loq.*]: "Lor bless yer, you may see the monster's 'airs bristle out like bagginets (= bayonets) when he's *copped the needle* through missing a snap at a gentleman's hat or a lady's bonnet. Beware on him! Put not your trust in the great 'Airy Hadrosaurus no more than you would hin princes!"; *Punch*, 1880, Vol. II (Vol. 79), 299^b ['Arry]: "And your Cads always do *git the needle* as soon as they're out of the race".

I also find *to give a man the needle* = to rile him. *Punch*, Aug. 28, 1886 ['Arry at Stonehenge], 99^b: "That *give him the needle*, I tell yer"; *Punch*, July 30, 1887, 45^b ['Arry on Angling]: "*It give him the needle* in course, being left in the lurch in this way"; *Judy*, Nov. 16, 1887, 229: "My course is allus (= always), though of that I shouldn't brag,—Pat the willin', and *the needle give* the lazy ones that lag"; *Punch*, Dec. 17, 1887, 280^a ['Arry on his Critics]: "And fancy *my* slang being stale, Charlie! *Gives me the needle*, that do!"

For *to give (get) the needle* 'Arry also uses the phrase to give (get) the hump, which would seem to be a paraphrase of "to put a person's back (have one's back put) up" = to rile a person (to feel riled); the metaphor being of course based on the way which cats have of showing their dissatisfaction.

Punch, January 10, 1885, 24^a ['Arry at the Grosvenor Gallery]: "I had *got the 'ump*, and no error, along o' Bill B. and that gal"; *Punch*, April 9, 1887, 172^b ['Arry at 'Ome]: "Gar'n! *Gives me the 'ump*, all this kibosh 'bout morals, and taste, and all that!" *Ibid.*, 172^a ['Arry at 'Ome]: Some parties, now, *puts on the 'ump*,—

Talks of privacy, pride, and sech twoddle, as soon as we (interviewers) 'andles the pump "; *Punch*, Jan. 14, 1888, 22^b: "She may *get the hump*—I mean, she may take well justified offence again, you know"; J. K. Jerome, *Idle Thoughts of an Idle Fellow*, 14: "'Arry refers to the heavings of his wayward heart by confiding to Jimmy that he has "*got the blooming hump*"; *Notes and Queries*, March 25, 1893, 232^a: "The last straw *gives the camel the hump*". A word now almost classic in the Music Hall world; quoted from *The Graphic*, March 4, 1893^a.

"Rad" (189),—Radical. "Mix" (189; also 198)—shop slang for an article made up of various sorts mixed together, as tea, tobacco, spirits, etc. *Mixed* as an adjective in the sense of "inferior; bad", is Society slang, Dutch "gemêleerd"; *Punch*, Febr. 18, 1888, 84^b: "Then you regard the constitution of the Organising Committee as a little bit "*mixed*". Compare Byron's *Beppo*, 58: "The company is '*mixed*' (the phrase I quote is—As much as saying, they're below your notice)".—*Mixed* is also used in the sense of "confused", when applied to things; and of "at a loss to know, at sea", when applied to persons; *Punch*, April 13, 1889, 180^a: "Was Father Farrell inebriated with Windbag-Sexton's verbosity, or other effluent? This a supplementary question suggested by Johnston of Ballykilbeg. Story altogether a little *mixed*"; *Punch*, 1882, Vol. II (Vol. 83), 220^a: "Captain a little *mixed* as to where his Amendment is to come in".

Another "shoppy" term for a mixture of various sorts is *blend*, which, like *mix*, is often metaphorically applied to the mixing of various classes of society; Anstey, *The Giant's Robe*, ch. 5: "A *blend* like that, too! Just try a glass, and say what you think of it"; *Punch*, Nov. 29, 1884, 255^b: "We're not yet full, we're not yet full,—A wee drop more won't disagree;—For Bizzy's *blend* seems wholesome stuff,—And still we'll taste his barley bree"; *Punch*, April 9, 1887 [*'Arry at 'Ome*]; 172^a: "It means '*Arry plus Arrystockracy*. Wot better '*blend*' can there be?"

"*Skilley* round is the biggest of hums" (191);—this almost certainly means: "Share and share alike, on the principle of the Social Democrats, is the greatest of humbugs". *Skilley* is short for *skilligolee*, "a kind of poor, thin, watery broth or soup, sometimes composed of oatmeal and water in which meat has been boiled, served out to prisoners, to paupers in workhouses, etc." (*Encycl. Dict.*).—*Punch*, Jan. 10, 1885, 14^b: "But, being unable to resist the

desire to make a booby-trap ¹⁾ for the Chaplain, Peter was shut up alone in a cell, with only *skilly*, instead of roastbeef and plum-pudding, for his Christmas dinner"; *Punch*, June 28, 1879: "In the meantime you would put rogues, thieves and ruffians to some real use, and make them do something for their molasses, *skilligolee* and cell-accommodation, without forcing prison-labour into injurious competition with honest industry".—By using the word *skilly* in our text, 'Arry implies that, if all things were equally divided, each individual would get a miserable pittance only: we should in that case all have to put up with the poorest of food.

"*Flush* with the ochre" (194);—*flush*, well provided with, liberal, prodigal. The phrase is colloquial, not vulgar, and is of some antiquity. Webster quotes from Arbuthnot's *John Bull*: "Lord Strut was not very *flush* in ready"; compare *Punch*, March 12, 1892, 129^a: "To a person like me, not a *flush* millionaire". *Flush* in familiar parlance is the opposite of "hard up".

"*Ancetrer*" (195) = etcætera.

"Suppose I *struck ile*" (197);—*to strike ile (oil)* is an Americanism for "to be in luck, to make a lucky hit, financially". The allusion is to people on whose estates petroleum-wells are discovered, and the metaphorical use of the phrase is explained in Webster's *Supplement. Judy*, Sept. 29, 1886, 148^b: "The Kate Vaughan Comedy Company have unquestionably "*struck ile*" at the Grand (a theatre)."

"Or *nicked nitrates*" (197);—allusion to some recent lucky speculation in chemical produce.

"You bet" (204), an Americanism; *you bet* is an imperative, with the subject expressed. The phrase is used by way of asseveration, "you may be sure", "you may safely bet on the event", and is very vulgar in England. *Judy*, Oct. 14, 1885, 182^b: "Some of the contents of which will astonish you, *you bet*"; *Punch*, Dec. 26, 1892, 303^b ['Arry on Arrius]: "Old Stuffy Knees (Aristophanes)

¹⁾ *Booby-trap*, a kind of practical joke in vogue among schoolboys and others. A *booby-trap* usually consists of books, boots, etc. balanced on the top of a door, left ajar, so that they come tumbling on the head of the first incomer; but it may also be some other "trap for the unwary"; *Punch*, Oct. 18, 1884, 189^b: *Defendant*. And he's put a rope across my front-door to trip up my lodgers. *Prosecutor*. It was only a *booby-trap*, your Worship.... *The Magistrate*. The *booby-trap* clearly constitutes a technical assault.

wouldn't 'ave tumbled ¹⁾, *you bet*, to a Music 'All joke"; *Ibid.*: "A modern School Master could hopen his hoptics a mossel, *you bet*;—Greek's corpsed, and them graduate woters will flock to its funeral yet".

'Arry amplifies *you bet!* into "*Bet yer boots!*", which he employs in much the same sense; *Punch*, Dec. 26, 1891, 302^b: "*Bet yer boots* Master 'Arrius 'ad 'im on toast, ²⁾ the old mug, every time".

¹⁾ *To tumble to* is very vulgar for "to like, to appreciate, to accept eagerly; to understand the meaning of, to understand". The word is originally costermongers' slang, but has become a great favourite with 'Arry and those who affect his language. The original meaning, from which the others are derived, would seem to be to "understand, comprehend", as in the text; compare *Judy*, Nov. 7, 1888, 226^b: "'Twas long before they *tumbled*—*To* what the old man meant". We next find the word in the sense of "to consent to", "to accept eagerly"; e. g. *Punch*, 1879, Vol. I (Vol. 76), 201^a ['Arry]: "I suppose if the Toffis . . . *tumbled to* carryin' a bludgeon as big as a crib-cracker's nobby persuader" [Cant name for a burglar's leaded stick]; *Punch*, May 7, 1892, 217^b ['Arry on Wheels]: "If I spots pooty gurls when out cycling, I tips 'em the affable nod; . . . —Ah! and some on 'em *tumble*, I tell yer, although they may look a mite shy"; *Punch*, 1884, Vol. II (Vol. 87), 137^a: "But though I give him the lead, though I offer a compromise of one cigar and half a cup of coffee, and a quarter of a liqueur, he won't *tumble to it*. He has nailed his (doctor's) prescription to the mast, and he won't yield an inch".

In the following quotations *to tumble (to)* is used in the wider sense of "to like, to approve of"; *Punch*, April 9, 1887, 172^b ['Arry at 'Ome]: "'Ope the Public will *tumble*, that's all. I 'ave answered you quite on the square"; *Punch*, Jan. 10, 1885, 24^a ['Arry at the Grosvenor Gallery of pictures]: "Lady Dudley born White", I don't *tumble to*—error somewhere, I should think.

²⁾ *To have a person on toast*, "to deceive, to take in, to swindle" (*Encycl. Dict.*). This authority seems to suggest that *to have a person on toast* is a playful variant of the phrase *done brown* = cheated, itself an amplification of *done* in the same sense. The *Encycl. Dict.* further gives the following highly welcome extract from the *St. James's Gazette*, Nov. 6, 1886: "The judges in the High Court are always learning some new thing. Yesterday it was entered on the record that the court took judicial cognizance of a quaint and pleasing modern phrase. They discovered what is was to be '*had on toast*'".

The phrase is a favourite one with 'Arry, and if we compare the two following quotations, the *Encycl. Dict.*'s suggestion as to the origin of the phrase may be found to point in the right direction: *Judy*, Sept. 8, 1886, 119^b: "What a sweet, what a truly sweet bird, is the grouse! Yes, and how sweet it would be if one could *get him on toast*, with brown gravy and bread sauce, without all this bother of going a-shooting him"; *Judy*, April 18, 1888, 188^b: "The French *chef de cuisine* whom Vanderbilt recently engaged at . . . 2000 dollars a year, turns out to be a son of perfidious Albion. Vandy feels that he has been cruelly "*baked*" (= done brown) and wickedly *had on toast*".

Here are some examples of 'Arry's use of *to have on toast* = to take in, etc.

Bartlett i. v. *You bet!* has: "The most positive manner of affirmation; be assured; certainly. The expression originated in California. Mark Twain, *Roughing It*, p. 333: "Do you reckon a man has got as many lives as a cat? But *you bet* he's awful dead now".

"Friend", said I to a Jehu, whose breath suggested gin,
 "Can thee convey me straightway to a reputable inn?"
 His answer's gross irrelevance I shall not soon forget,
 Instead of simply yea or nay, he gruffly said "*You bet*".
 Buffalo Courier, *A Mystified Quaker*.

Punch, April 17, 1886, 185^b ['Arry]: "Jerry Jaunders—says I,—you 're a juggins. to think you can *have me on toast*"; *Punch*, May 12, 1888, 219^a ['Arry at a Radical Reception]: "(He) 'ad me *fair upon toast*, the old sinner" (*scil.* Gladstone, by his speech); *Punch*, Aug. 4, 1888, 49^a ['Arry on St. Swithin]: "St. Swithin be jolly well jiggered! He's *got me on toast*, and no kid—I'd been piling the dibs for a outing, and saved up a couple of quid". Compare *Punch*, April 5, 1890, 159^a: "Possibly Mr. Wallis thinks it is not *highbred* to appear too long in a French *rôle* (wordplay with *bread* and *roll*),—perhaps he fancies the public would get 'crusty', or the critics may *have him "on toast"* (= maltreat him, 'do' him); *Literary World*, June 30, 1893, 607^c: "If (reviewers) dealt boldly with a book without reading it, the author would in all probability *"have them on toast"*."

CORRECTIONS AND ADDITIONS.

- Page 5, line 16 from bottom, *for* adversatives, *read* adversativen.
- „ 28, l. 3 from bottom, *for* 90, *read* 79.
- „ 128, l. 14 from top, *for* *ischwoschtschik*, *read* *iswoschtschik*.
-
- „ 15, l. 1 from bottom, *add*: *Id., ibid.*, 317: Nor durst he, *for all* he saw several go over before him, venture, though they, many of them, offered to lend him their hand.
- „ 17, l. 3 from top, *add*: Compare Bunyan, *Pilgr. Progr.*, 171: You are like to have nothing but your travel *for your pains*.
- „ 17, l. 1 from bottom, *add*: Bunyan, *Pilgr. Progr.*, 178: Had he told me so when I was pleased and satisfied with mine own amendment, I had called him *fool for his pains*.
- „ 27, l. 4 from bottom, *add*: Bunyan, *Pilgr. Progr.*, 137: Thy father was hanged *for* a traitor, and thou deservest no better reward.
- „ 38, l. 19 from top, *add*: *Academy*, Aug. 12, 1893, 132^b: Harley and Cambridge (MSS. of Nennius) agree *as against* Vatican in style and phrasing.
- „ 39, l. 12 from top, *add*: Compare Bunyan, *Pilgr. Progr.*, 17: May I get out again with my life, you shall possess the brave country alone *for me*; *Id., ibid.*, 32: He told me I should possess the brave country alone *for him*.
- „ 65, l. 7 from top, *add*: Bunyan, *Pilgr. Progr.*, 91: He said it was a pitiful, low, sneaking business, *for a man to mind religion . . .* and that *for a man to watch* over his words and ways, so as to tie up himself from that hectoring liberty that the brave spirits of the time accustomed themselves unto, would make him the ridicule of the times.—*Id., ibid.*, 146: Besides, he that kills another, can but commit murder upon his body; but *for one to kill himself* is to kill body and soul at once.
- „ 70, l. 2 from top, *add*:—The following sentence from Bunyan is probably anacoluthic: *Pilgr. Progr.*, 28: I say, therefore, *for man to labour* to persuade thee, that that shall be thy death, without which, The Truth hath said, thou canst not have eternal life; this doctrine thou must abhor.
- „ 72, l. 17, from top, *add*: *Punch*, Aug. 19, 1893, 84^a: He might leave his paper *for Dicky Temple to read* [to the Members of the House]; or he might have it printed and circulated with the votes.

- Page 81, l. 18 from top, *add*: In Broad Scotch, *no* (*na*) replaces the Southern *not*, also in other cases, *e. g.* *Punch*, Aug. 26, 1893, 87 [Scotch Corporal to Photographer who is focussing him and his young woman, in the open]: "Hech mon, ye'll neever hit us that gait,—ye're *no* allowin' for windage".—*Windage* = the influence of the wind in deflecting a ball from its direct path, or aside from the object at which it is aimed.
- , 148, l. 17 from bottom, *add*: Compare *Punch*, Sept. 16, 1893, 130^b: Prince Arthur [Balfour] and Joey C(hamberlain)—*lovely* in the Commons, in the Lords *not divided*—stood sturdily on either side of the Throne.
- , 151, l. 3 from top, *add*: Compare *Punch*, Sept. 9, 1893, 117^b: "A fairly all-round and superior sort of 'Charles his Friend', whose *lines fall in pleasant places* as feeders".—Here, as in the quotation previously given, there is question of things theatrical. For *all-round*, used of an actor, see p. 241, *Note*.—*Feeder*, as actors' slang, deserves a note, because the dictionaries are silent: a subordinate part, only intended to throw a leading part into strong relief, is known as a *feeder*; speeches in subordinate parts, that merely serve to lead up to the hero's or heroine's effective, witty, or pregnant replies, are also styled *feeders*. Compare the following quotations: Edmund Yates, *Recollections and Experiences*, II, 52: In the present instance, we soon found that Mr. Case could only be intrusted as *feeder* to his wife [an actress].—*Punch*, 1877, Vol. I (Vol. 72), 161^a: *Tymkyn* (*with a smile of inefable scorn*). One line, Sir; only one line, and that (*with inexpressible contempt*) as a mere *feeder* for Macbeth.—*Punch*, 1884, Vol. I (Vol. 86), 285^b: New piece in three Acts, with two first-rate parts for the two Coquelins; the other dramatis personae being mere "supporters", or "*feeders*".—*Punch*, 1853, Vol. I (Vol. 24), 117^b [at the reading of a new piece]: After Broadgrin came Stilts, to tell us he couldn't be a mere "feeder" to Broadgrin; he hated buffoonery, and would rather be out of the piece altogether.—At Lawn-tennis, to "*feed*" is, I suppose, to send the ball back to the "server"; compare *Punch*, 1880, Vol. II (Vol. 79), 159: *Stout Gentleman* (*whose play at Lawn-tennis had been conspicuously bad*): "I'm such a wretched *feeder*, you see, Mrs. Klipper—a wretched *feeder*! Always was!" *Mrs. Klipper* (*who does not understand Lawn-tennis*) "Indeed! Well, I should never have thought it!"—Mrs. K., of course, takes *feeder* to mean 'eater'.
- , 154, l. 11 from bottom, *add*: *Academy*, Aug. 26, 1893, 163^b: The writers have neglected the *mint, anise and cummin*, intent upon doing *weightier matters*: nevertheless, they should not have "left the others undone".—The words between inverted commas are adapted from the last part of *Matthew*, XXIII, 23: "these ought ye to have done, and not to leave the other undone".
- , 155, l. 4 from top, *add*: *Literary World*, Oct. 13, 1893, 255^a: The deputy hero, who bears *the heat and burden of the day*, serves as a reflector for the luminous qualities of the man that is greater than he.
- , 160, l. 10 from top, *add*: *Literary World*, Oct. 6, 1893, 237^c: Those timid writers of genius who fear to go forward because *there are lions in the way*.

- Page. 169, last line, *add*: *Punch*, Sept. 16, 1893, 121^c: Our played-out tongue—
(In which some good things have been *said and sung*).
- „ 190, l. 6 from top, *add*: Compare, however, *Phonetische Studien*, V, 1 (1891), p. 80 [Review of Miss Soames' *Phonetics*, by R. J. Lloyd]:
"The restoration of the distinction between *w* and *wh* (is an) admitted fact, and I think there are signs in Miss Soames' book of an approaching rehabilitation of *r*".
- „ 192, l. 10 from top, *add*: *Phonetische Studien*, V, 1 (1891), p. 83 [R. J. Lloyd, 'Northern English']: "Hence the Londoner who tells people that he is 'going to Brighton *to-day*' (= to die), becomes a source of merriment to other speakers".
- „ 207, l. 4 from top, *add*: *Literary World*, Oct. 13, 1893, 254^a: He's as pious as *they make them*.
- „ 228, l. 1 from top, *add*: In the same useful repertory of odds and ends, Oct. 21, 1893, p. 333^a, "Willoughby Maycock" writes confidently enough: "*Oof* is merely an abbreviation of *oofish*, a word in common use for the past twenty years or more among Houndsditch Hebrews of Teutonic origin. These gentlemen had so little confidence in one another at card-playing for money, that it was their practice to insist on the stakes being placed on the table—*auf Tische*—whence *oofish*. It was introduced, so to speak, into society mainly by the facetious columns of the *Sporting Times*, but was not invented by that organ, as many—including Sir Charles Russell, in the Osborne trial—erroneously suppose". *Se non è vero è ben trovato*. We can afford to wait for more evidence as to the origin of the term.
- „ 242, l. 17 from top, *add*: *Punch*, Sept. 16, 1893, 124^b: No, but I mean, not *all there*, you know—trifle weak in the upper story.
- „ 281, l. 7 from top, *add*: *Punch*, July 29, 1893, 41^b: Who . . . declares the tale a lot—Of balderdash and *tommy-rot*.
- „ 281, l. 28 from top, *add*: *Punch*, Sept. 9, 1893, 117^a: I will dine *earlyish*.
-

INDEX.

	Page.		Page.
a (<i>ä</i>) in <i>father</i>	183	as between, as yet.	37 ff.
ā (<i>æ</i>) pronounced I (<i>ai</i>) . . .	191, 320	as how.	37 ff.
v (= u in <i>but</i>), instead of the vowel		as to = in proportion to. . .	38, Note
in <i>burn</i>	187	as you were! (<i>Milit.</i>) . . .	38, Note
v (= u in <i>but</i>), instead of the <i>ö</i> of		astonish.	34, Note
Standard Engl.	186 f.	astonish the natives . . .	34, Note
a (<i>article</i>), placed between adjective		astonish a person's weak	
and substantive.	97 f.	mind	35, Note
a (<i>art.</i>), after adverbial <i>no</i> + attri-		at; to be <i>at</i> it.	272
butive comparative	97	at that.	272, Note
A 1.	200	<i>aw</i> , instead of <i>ä</i>	191
A 1 (= policeman).	202	awful	202
Aaron's rod.	159		
Abigail.	159	B. and S.	250, 278
about (<i>adr.</i>); just <i>about</i> , much		bad; a <i>bad</i> lot.	291 f.
<i>about</i>	288	baddish.	281
that's <i>about</i> it	288	badly; to want <i>badly</i> . . .	214, Note
<i>Accusative</i> , replaced by Dative in		bags (= trousers).	245
Gothic.	58 ff.	Balaam	139 f.
<i>Accus. c. Inf.</i> after prepositions. .	70 ff.	balaam-box (= basket). . .	140
<i>Accus. c. Inf.</i> as Subject.	49 ff.	balm; <i>balm</i> in Gilcad	158
adder; deaf as an <i>adder</i>	146	bandbox; my eye and a <i>band-</i>	
Adullamites	128	<i>box</i> !	280, Note
<i>ä</i> in Vulgar English	183	bang (= lie).	302
<i>ah</i> = <i>ä</i> in <i>father</i> , shortened . . .	191	banger (= lie).	302
ain't = haven't.	192 f.	Barcelona (a kind of nut). .	254, Note
ain't = isn't	192 f.	barney.	220
all; that's <i>all</i> !	205	bash (<i>verb</i>).	309 f.
all there	240 f., 320	bat; off one's own <i>bat</i>	299
all round	241, Note	bat; a rare <i>bat</i> (<i>adr.</i>). . .	244, Note
all round my hat	240, Note, f.	be; the powers that <i>be</i>	168
all over the place (shop)	242 f.	bean.	223
along of.	293	beans; full of <i>beans</i>	224
ancetrer (= etcætera)	315	to get <i>beans</i> ; to give a person	
angel; to entertain <i>angels</i> un-		<i>beans</i>	224
awares.	167	like <i>beans</i>	208
anise; <i>anise</i> and cummin	154	beaner.	223
anything; like <i>anything</i>	208	beano	223
apron (= <i>dieky</i>)	245	beany	223
arristo	171, Note	been to (= gone to, and come	
'Arry.	170 ff.	back)	308
as; as for, as to, as in	36 ff.	beg (= to <i>beg</i> leave).	272
as; as by, as touching, as concern-		best (<i>verb</i>).	263 f.
ing, as now, as to-day, as here,		beside (= besides).	291
as in this place.	37	bet (<i>verb</i>); you <i>bet</i> !	315 f.
as against	37 ff., 318	bet; <i>bet</i> your boots!	316

	Page.		Page.
better; see no, not.		bunnick (up)	263
bewray	165	burden; the heat and <i>burden</i> of	
bigger; see no.		the day	155, 319
billycock	175, Note; 247	bust (= burst)	187 f.
bin, for been	189	bustige (<i>verb</i>)	244, Note
bird; like a <i>bird</i>	208	bust-up	188
bird's-eye	278	but (= only)	115
bit	233	but now	119
bit-faker	212	but just	119
bitter (= ale)	278		
bitter (<i>adj.</i>); to the <i>bitter</i> end	131	cad	291
biz	212	call (<i>subst.</i>)	274
blamed (= d-d)	226	cannon (<i>verb</i>)	312
blamed, blarm it	226	canoodle (<i>verb</i>)	246, Note
blasted (= d-d)	211, 226	capers	221
blaze (<i>verb</i>) = to spot	275	caps (= capital letters)	251
blazes; like <i>blazes</i>	208	carry; to <i>carry</i> one's life in one's	
blend (<i>subst.</i>)	314	hand	145
blessed (= d-d)	226	catch (<i>subst.</i>)	297
bloater	201	cat-skin	247
bloke	198	caution; a <i>caution</i> to snakes	200, 279
bloody	210 f.	cave (<i>Polit. Slang</i>)	128
blooming	210 f., 226	certainty; for a <i>certainty</i> , etc.	33
blow (<i>verb</i>); <i>blow</i> the expense; be		chalks; by <i>chalks</i>	271, Note
<i>blowed</i>	226	chalky (= thirsty)	302, Note
blue; to look <i>blue</i>	280	cham (= champagne)	250
blue (<i>verb</i>) = to spend	172, Note	change; I'll give him <i>change</i> for	
Board of Works	303 f.	a monkey	171, Note
Bob (apology for an oath)	301, Note	charge (<i>verb</i>); <i>Charge</i> , Chester,	
bobbish(ly)	210	<i>charge!</i>	305, Note
bobby	202	Charlie	201
boko (= nose)	171, Note; 255	charm (<i>verb</i>); <i>charm</i> he never so	
boko (= humbug)	255	wisely	146
bones; hard words break no <i>bones</i>	291	cheap; to feel <i>cheap</i>	268
booby-trap	315, Note	Cheddar; that's the <i>Cheddar!</i>	235
book; knowing his <i>book</i>	239	cheese; that's the <i>cheese!</i>	235
Borough; the <i>Borough</i>	306	chi-like (<i>verb</i>)	302, Note
boots; like old <i>boots</i>	208	child; this <i>child</i> (= I)	189, 200
bet your <i>boots!</i>	316	chin-music, chinwag	258
bosh (up) (<i>verb</i>)	305	chips; and no <i>chips!</i>	233
boss (<i>subst.</i>) = look	292	chivy (<i>verb</i>)	288
boss = manager	292	chuck (<i>subst.</i>)	263
boss (<i>verb</i>)	292	chuck (<i>verb</i>), <i>chucked</i>	263
bottles; it's no <i>bottles</i>	234	chump (= head); off one's <i>chump</i>	254 f.
bounder	200	Cinderella dance	244, Note
bowler (= pot-hat)	247	claret (= blood)	255 f.
boy (= champagne)	279	claret-jug (= nose)	255
that's the <i>boy</i> for me!	279	claw-hammer	246
brads (= coin)	230	clean hands	144 f.
brick; to see through a <i>brick</i> wall	163	clear (= brains); thick in the <i>clear</i>	255
bricks; like <i>bricks</i>	208	cleverish	281
broke = hard up	285	clinker	285
broolly	248	closish	281
browns (= coppers)	231	cly	222
Buchanan	172, Note	cly-faker	222
buffer	198	cockatoo-farmer	220
bullion	227	Cocker	282
bumper	301	coke; go home and eat <i>coke!</i>	199
bung (up)	305	collar; to <i>collar</i> the dragons	230

	Page.		Page.
conoodle; see canoodle.		Demas.	166
cop (<i>verb</i>)	202, 296	derned (= darned)	226
cop the brewer.	307	detrimental (<i>subst.</i>)	310, Note
cop the needle.	313	dialect (= talk)	258
copper (= policeman)	202, 296	dibs (= coin)	231
copperstick.	278, Note	die (= dictionary)	251
cotton (<i>verb</i>)	304, 305	dicky (= bad)	271
counsellors; there is wisdom		dicky (<i>subst.</i>)	245 f.
in the multitude of <i>counsellors</i> .	164	die; to <i>die</i> for (= to yearn) .	22 f.
course; in <i>course</i> (= of course) .	306	dirty; <i>dirty</i> weather.	225
courses; the stars in their <i>courses</i>	137	dissemble one's love.	278
cove (= man).	300	divided; in their death they were	
crackling of thorns.	167	not <i>divided</i>	148, 319
crane (verb) at obstacles. 312, Note		do; to <i>do</i> the pier, etc.	286
crankmonger.	309	to <i>do</i> a man proud.	307 f.
cratur, crater, crathur		dog gone	227, Note
(= creature)	150	dollop.	304 f.
creak (= to speak)	256	Don (<i>person</i>)	197
creature	149 f.	doncha (= do not you).	188, 191
good <i>creature</i>	149	done: he is <i>done</i> (with) = he	
a good familiar <i>creature</i>	150	has done	193 f.
<i>creature</i> = whisky	150	<i>done</i> brown.	316, Note
creature comforts	149 f.	doss (<i>subst.</i>), to doss.	306
Cri (= Criterion)	252	dossy	212
crib (= berth)	293	dotty.	309
croak; to do a <i>croak</i> = to die. 268		double; to put the <i>double</i> on a	
cropper.	311 f.	person.	292
crowner.	312	double-hearted	161
crummy, crumby	216	double-minded	161
crusher.	202, 301	double-tongued.	161
crusted (of Port wine). 302, Note 2		down; <i>down</i> on one's luck	263
crusty (= cross)	302	dragon (= chaperon)	280
cunning; his right hand has lost		dragons (= sovereigns)	230
its <i>cunning</i>	164	drat, dratted.	227
curbstone broker	269	drencher.	301
cursed, curst.	187	Druskywich	288
cuss (= man, fellow)	187	duffer.	198, 297 f.
cussed.	187	dust (= money); down with the	
cut out (<i>verb</i>)	266	<i>dust</i> !	231
		dusty; not so <i>dusty</i>	225
<i>d</i> + <i>j</i> becoming <i>dž</i>	188		
d—d.	226	<i>a</i> , for unaccented vowels, in Vulgar	
Dan; from <i>Dan</i> to Beersheba	157	English	185 f.
darkly; in a glass, <i>darkly</i>	154	earlyish.	320
darned	226	Egyptians; to spoil the <i>Egypt-</i>	
dashed (= d—d).	226	<i>tums</i>	129
dasher.	200	ekal (= equal)	191
dashing.	203	end; to the bitter <i>end</i>	131
daughter (<i>a Hebraism</i>)	142	enemy (= time)	234 f.
<i>daughters</i> of the horseleech.	141 f.	Ephraim is joined to his idols. 155	
day-lights (= eyes)	256	error; and no <i>error</i> !	231
deaf; <i>deaf</i> as the nether millstone. 162		essure (= assure).	191
<i>deaf</i> as an adder	146	exam.	249
a <i>deaf</i> adder	146, Note	exes (= expenses)	172, Note
<i>deaf</i> = harmless	146, Note	extensive (<i>ly</i>).	210
death; to <i>death</i> to <i>death</i>	215	eye-bunger.	305
death; to be <i>death</i> on anything. 215			
to do to <i>death</i>	215	face (= person)	133
deerstalker (kind of hat)	248	to his <i>face</i>	2

	Page.		Page.
fact (= fact)	190	for = in the capacity of, consid-	
fairish	281	cred as, as	27 ff.
fake (<i>verb</i>), fake (<i>subst.</i>) . . .	221 f.	for; this house is too small, <i>for</i>	
far; so far as	5, 6	a school	31
farther; see no.		I was too tired <i>for</i> it to keep	
feed (<i>verb</i>) (in Lawn-tennis) . .	319	me awake	32
feeder (<i>Theatr.</i>)	319	<i>for</i> instance, <i>for</i> one, <i>for</i> one	
feller (= fellow)	201	thing . . . <i>for</i> another, <i>for</i> a	
fetch (<i>verb</i>) = fascinate . . .	274 f.	wonder, <i>for</i> certain, <i>for</i> sure	33 ff.
fetching (<i>adj.</i>)	274	for = so far as . . . is concerned,	
fiddle; fit as a fiddle	203	as regards	37 ff.
fiddlededee	236	<i>for</i> me = <i>for</i> aught I care . .	318
fishy	271	as <i>for</i>	36 & Note
fit (= prepared)	203	<i>for</i> my part, so much <i>for</i> , <i>for</i>	
fit (= on the point of)	310	the rest	40
fit (<i>adv.</i>) = to such a degree as		<i>for</i> the matter of that	40 ff.
almost	310	for (causal and instrumental);	
fit as a fiddle	203	<i>for</i> = owing to, on account of,	
fit (<i>subst.</i>) = article of dress . .	273	because of; through the medium	
fit (<i>subst.</i>); to beat a person into		or instrumentality of, through	42 ff.
fits	273	but <i>for</i>	46
fiz(z)	279	he is none the worse <i>for</i> it . .	47
flam; and no <i>flam!</i>	232 f.	for before <i>Acc. c. Inf.</i>	49 ff.
Flamingo Review	303	for to before <i>Infinitive</i>	55 ff.
flare up	171, Note	for, transposed?	56
flick; old <i>flick</i>	201	for + <i>Acc. c. Inf.</i> as subject. 56 ff.	318
flies; and no <i>flies!</i>	233	for, inorganic	56 ff.
flipper (= hand)	255	for, sign of the Dative relation	57 ff.
floor (<i>verb</i>), floored	267	<i>for</i> , taking the place of <i>to</i> , to	
flounders; and no <i>flounders!</i>	233	mark the Dative relation . . .	62
flue-faker	222	for + <i>Acc.</i> , a Dative comple-	
flumoxed	263	ment of the predicate	63 ff.
flush (<i>adj.</i>)	315	inorganic <i>for</i>	66 ff.
fly (<i>adj.</i>)	239	inorganic <i>for</i> + <i>Acc. c. Inf.</i> , as	
fly flats	285, Note	subject	67 ff.
flyer	285	<i>id.</i> , as object	69 ff., 318
fool; a fool for your pains . 17,	321	"purpose" <i>for</i> + <i>Acc. c. Infin.</i>	71 ff.
footling	270 f.	<i>for</i> him to see	318
footy	270	"purpose" <i>for</i> + <i>Acc. c. Inf.</i> ,	
for = in spite of	1	after verbs and adjectives de-	
for all that	1 ff.	noting <i>necessity</i>	72 ff.
local <i>for</i>	2	<i>id.</i> , after adverbs and adjectives	
for all (any, aught)	3	denoting sufficiency and excess	73 ff.
for aught that may befall . . .	4	"concern" <i>for</i> + <i>Acc. c. Infin.</i>	75
for aught I know	4 ff.	causal <i>for</i> + <i>Acc. c. Infin.</i> . . .	75
for all (anything, what) I know.	6 ff.	<i>for</i> before <i>Acc. c. Infin.</i> , wrongly	
for aught I know to the contrary	9 ff.	used instead of <i>of</i> and <i>with</i> .	75 f.
for all = in spite of	13	form (= quantity of food) 282, Note	
for; for all the world	14	fox (<i>verb</i>) = to watch	292
not . . . <i>for</i> all the world . . .	15	foxer = sharp fellow	293
for all = although . . . 15 ff.,	318	free; <i>free</i> gratis and <i>for</i> nothing	297
(a fool) <i>for</i> his pains	16 ff.	freeze to	305
for = for fear of; to prevent.	18 ff.	freshish	281
for (<i>conj.</i>) = lest, for fear that .	19	from, wrongly used <i>for for</i> , in	
for = by reason of the want of,		"from what appears"	12
for want of	23 ff.	fun; like <i>fun</i>	208
for (<i>prep.</i>), after words implying		funk, funky	288
desire	23	fur (= far)	190
for; hanged <i>for</i> a traitor . . .	318	further; see no.	

	Page.		Page.
gal (= girl)	190	half like, half mind, etc.	204
game; little <i>game</i>	129 f.	hand; to wash one's <i>hands</i> of a thing	143 f.
game (<i>adj.</i>) = quite ready	307	clean <i>hands</i>	144 f.
gam mock	221	to put (take, carry) one's life in one's <i>hand</i>	145
gammon; <i>gammon</i> and spinach	[280, Note	handicap (<i>verb</i>)	296 f.
Garn!	171, Note; 237, Note	hang out	275
gas (<i>verb</i>)	312	hard; as <i>hard</i> as a piece of the nether millstone.	162
gas (= impudence).	312 f.	<i>hard</i> words break no bones	291
gassy	312	hard-hitting.	300
Gath; tell it not in <i>Gath</i>	157	hat; all round my <i>hat</i>	240, Note
generation; wise in his <i>generation</i>	142 f.	hatful.	284, Note
gent	201	have; I am <i>having</i>	194 f.
Gewillikins!	199, Note	heat; the <i>heat</i> and burden of the day	155, 319
Gibeon; children of <i>Gibeon</i>	166	hew; Samuel <i>hewed</i> Agag in pieces before the Lord.	127
Gibeonites.	167	hewers of wood and drawers of water	166
giglamps	248 f.	high (= slightly putrid, strong-smelling).	29
Gilead; balm in <i>Gilead</i>	158	high; a <i>high</i> old time	202 f.
ginger-haired.	293	high = capital, witty	28
give; to <i>give</i> "what for".	277 f.	How's that for <i>high</i> ?	28 ff.
the daughters of the horseleech cry <i>Give! give!</i>	142	high-tea	31
glass; in a <i>glass</i> , darkly	154	hills; as old as the <i>hills</i>	162
glazings	216	hocus (<i>verb</i>)	287
go (<i>subst.</i>) = time	293	home; go <i>home</i> and eat coke!	199
go (<i>verb</i>) = to turn; to <i>go</i> blind, etc.	195	hoodlum.	219
to <i>go</i> it	272	hook; with a <i>hook</i> at the end of it.	239, Note
go home and eat coke!	199	Hook, Theodore	135
golumpshus, golopshus	202	hop (<i>subst.</i>) = dance.	306
gommy	213	hop; to feel on the <i>hop</i> ; to set (catch) a man on the <i>hop</i> 244, Note	
gonoph	198	horseleech; daughters of the <i>horseleech</i>	141 f.
good; it is no <i>good</i>	82	hot; a <i>hot</i> member.	291
good (<i>adj.</i>); like a <i>good</i> one	208	houses; safe as <i>houses</i>	291
<i>good</i> goods.	172, Note; 206	howler (= blunder); to go (come) a <i>howler</i>	303
good (<i>subst.</i>); for the <i>good</i> of the house	82, Note	howling-bags	245
goodish.	281	hum	238
goods; good <i>goods</i>	172, Note; 206	hum (<i>verb</i>)	238
gormed	227	hump; to get (give) the <i>hump</i>	313 f.
grand (<i>subst.</i>)	197	hunt; in (out of) the <i>hunt</i>	259 f.
Great Scott!	305		
greater; see no, not.		<i>i</i> , dropped in Vulgar English.	191
green-eyed.	275	<i>i</i> , excrescent, before <i>-ous</i> and <i>-our</i>	189
gridiron pattern	275	<i>i</i> , for <i>ë</i> in <i>get</i> , etc.	191
grind (<i>verb</i>)	132 f.	Ichabod.	136
to <i>grind</i> the faces of the poor	132 f.	if; <i>if</i> or no	114
to <i>grind</i> down	133	<i>if</i> no = if not	114
grindstone.	132 ff.	ikely	251, Note
to hold a man's nose to the <i>grindstone</i>	134 ff.	Ikybod; see Ichabod.	
grub	280	imperial crown (paper)	312
grubbing (= food).	307		
gummy	213		
gumptioner	213		
guy (<i>verb</i>); to <i>guy</i> the actors	29		
half; not <i>half</i> bad.	204		

	Page.		Page.
in; not <i>in</i> it (= not to be compared)	29, 260 f.	to skin the <i>lamb</i>	303
innings	299	lamps (= eyes)	253
instance (<i>verb</i>)	310, Note	land (<i>verb</i>)	285
<i>Ironical Similes</i>	164	lap (<i>Pedestrianism</i>)	311
-ish, added to adjectives	281	lap (= liquor); on the <i>lap</i> (= sprce)	306
Ishmael, Ishmaelite	165	lap (<i>verb</i>)	171, Note
Issachar	136 f.	lardy	175, Note; 217
ivories (= teeth)	256	lardy-dardy	217
jam; real <i>jam</i>	285	large; that's a <i>large</i> order	207
janglers	230	largish	281
Jap (= Japanese)	252	lark	218
jaw, to jaw	258	lark (<i>verb</i>)	218
Jehu	128	larky	219
Jemima; like <i>Jemimer</i>	208	larrikin	219
Jeroboam, jeroboam	138 f.	last; the <i>last</i> state of that man is worse than the first	165
jerry = jeroboam	138	laughing Jackass	228
jest, for <i>just</i>	189	lay (<i>subst.</i>)	294
Jezebel; painted <i>Jezebel</i>	127	least; at <i>least</i> = or rather. 225, Note	
jigger, jiggered	226	left; over the <i>left</i>	239, Note
John Bull (newspaper)	135	less; see not, no.	
joskin	236	let out	257
josser	198	leneful (<i>Wyckliffe</i>)	62
Jubilee Plunger	228, Note	licker (= lie)	301
juggins 175, Note; 198, 228, 296, [Note		licking	291
just; <i>just</i> now; but <i>just</i>	119	life; to put (take, carry) one's <i>life</i> in one's hand	145
<i>just</i> about	288	lift; to <i>lift</i> up one's voice. 139, Note	
kep, for <i>kept</i>	190	like fun, <i>like</i> one o'clock	208
kibosh; to put the <i>kibosh</i> on [171, Note; 236f.		like, as enclitic suffix	308
kibosh (<i>verb</i>)	238	lines in pleasant places. 150 f, 319	
kickies (= trousers)	245	hard <i>lines</i>	151
kid (= child)	296	lingo	257
kid; and no <i>kid</i> !	232	lions in the path.	159 f, 319
there's no <i>kid</i> about that.	232	little game	129 f.
kid (<i>verb</i>)	232	longer; see no, not.	
kid (subst.); to scethe a <i>kid</i> in its mother's milk	145	long-headed.	300
killling.	215	longish	281
kisser, kissing-trap.	256	look (<i>verb</i>); to <i>look</i> blue	280
kite; to pull a long <i>kite</i> 246, Note		look-in (<i>subst.</i>) = chance	264 f.
kite; white kite (= shirt-front) 246		look-in (<i>subst.</i>) = call	265
knock; to take the <i>knock</i> . 252, Note		look in (<i>verb</i>)	265
knocker; up to the <i>knocker</i>	215	look-up (<i>subst.</i>)	265, Note
knocking down a cheque 220, [Note		Lor (= Lord)	189
knock-out (<i>subst.</i>)	294	lot	198
know; in the <i>know</i>	239	lot (<i>person</i>)	291 f.
kybosh. kye-bosh; see kibosh.		lotion (= liquor)	171, Note; 307
lah-di-dah	217 f.	lovely in their lives.	148, 319
lake (<i>verb</i>)	218	luck; down on his <i>luck</i>	263
laker	218	lummy	210
lamb; the <i>lamb</i> that is led to the slaughter.	147	make; as bad as they <i>make</i> them [206, 320	
		man.	201
		mate	201
		mawley = fist	251
		maynoo = menu	172, Note
		meck; as <i>meck</i> as Moses	158

	Page.		Page.
member; a hot <i>member</i>	291	no; or <i>no</i> (in a direct double ques- tion)	114
mercies; tender <i>mercies</i>	151	if... or <i>no</i> ; see <i>if</i> .	
methinks, <i>meliketh</i> , etc.	120	whether... or <i>no</i> ; see <i>whether</i> .	
methinketh long	121	<i>no</i> = German <i>nein</i>	107 ff.
methinketh late	122	<i>no</i> otherwise	107
milk (<i>verb</i>) a horse	295, Note	<i>no</i> other than (but).	107
millstone; as hard as a piece of the nether millstone.	162	<i>no</i> ; the <i>no</i> small delight	107
to see (look) through (in) a mill- stone	162 ff.	<i>no</i> one, used attributively before substantives.	107
mint, anise and cummin	154, 319	<i>no</i> ; <i>no</i> farther	105
mistake; and <i>no</i> <i>mistake</i> !	231	<i>no</i> sooner... than (but)	105 f.
mite (= little).	233	<i>no</i> further	105
mivvy.	175, Note; 198	<i>no</i> longer	105
mix (<i>subst.</i>)	314	<i>no</i> ; <i>no</i> worthier than.	104
mixed.	314	<i>no</i> wiser than.	104
moke	280	<i>no</i> stronger than.	104
month; a <i>month</i> of Sundays. 259, Note		<i>no</i> richer	104
moral (<i>subst.</i>) = moral certainty. 295		<i>no</i> higher than	104
more; not <i>more</i> than three, <i>no</i> <i>more</i> than three	92 ff.	<i>no</i> greater... than	104
Moses; as meek as <i>Moses</i>	158	<i>no</i> bigger... than	104
mossel (= morsel).	233	<i>no</i> worse... than	103
muck (<i>verb</i>) = spoil.	271	<i>no</i> , erroneously used for <i>not</i> , by attraction	103
muck (<i>subst.</i>)	236	erroneously used for <i>not</i> , before comparatives	102 ff.
mucking togs (= mackintosh). 213		<i>no</i> ; <i>no</i> better... than	100 ff.
muff	198	<i>no</i> less... than = <i>not</i> less... than = as much as	99 ff.
mug (= duffer)	198, 285	<i>no</i> ; <i>no</i> worse man, <i>no</i> worse a man	94 ff.
mug (= mouth, face)	256	<i>no</i> more than three.	92 ff.
mug (<i>verb</i>) = make faces	256	<i>no</i> more = not from this time forward	91
mug (up) = commit to memory. 256		<i>no</i> more... than = as little... as	88 ff.
mug-lumberer.	296, Note	<i>no</i> more (<i>adv.</i>)	87 ff.
multitude; there is wisdom in the <i>multitude</i> of counsellors	164	<i>no</i> ; kick him, he's got <i>no</i> friends! 86	
Mungo	301, Note	he has <i>no</i> children	85
mush = umbrella.	251	he is <i>no</i> witch	84
mush-faker.	222, 251	<i>no</i> schoolboy, <i>not</i> a schoolboy	83
My eye and a bandbox! 280, [Note]		it is <i>no</i> good	82
natty.	213	<i>no</i> = "not". in Scotch	81, 319
needle; to get (cop, give) the <i>needle</i>	313	<i>no</i> ; <i>no</i> and <i>not</i>	77 ff.
Negation; cumulative negation in Vulgar English	192	<i>no</i> dog; <i>not</i> a dog	78 ff.
nest (= crib)	304	<i>nob</i>	197
nether; as hard as a piece of the nether millstone.	162	<i>nobble</i> (<i>verb</i>)	173, Note; 286 f.
nibs	201	<i>nobbut</i> (<i>provincial</i>).	115
nicish.	281	<i>nobby</i>	217
nick (<i>subst.</i>); on the <i>nick</i>	310	<i>Nominative c. Inf.</i> , as subject	50 ff.
nick (<i>verb</i>); to <i>nick</i> nitrates 310, 315		<i>nose</i> ; to hold a man's <i>nose</i> to the grindstone	134 f.
ninence; as right (grand) as <i>ninence</i>	281, 282	<i>not</i> ; strong-stressed and weak- stressed <i>not</i>	79 ff.
nines; up to the <i>nines</i>	281	<i>not</i> ; <i>not</i> more... than = as much... as	89 ff.
nip (= stimulant).	250	<i>not</i> more than three.	92 ff.
nippy.	251	<i>not</i> less... than = <i>no</i> less... than = as much... as...	99 ff.
no; if <i>no</i> ; see <i>if</i> .		<i>not</i> better... than	101 ff.

	Page.		Page.
<i>not</i> worse	104	orful, orfle, vulgar for <i>awful</i> . . .	202
<i>not</i> greater than	104	orkurd = awkward. . . 173, Note	
<i>not</i> stronger	104	other; see <i>no</i> .	
<i>not</i> longer than	104	otherwise; see <i>no</i> .	
<i>not</i> ; or <i>not</i> (in double questions). .	114	out-and-outer	301
<i>not</i> , omitted before <i>but</i>	115	over (<i>verb</i>); to <i>over</i> a post . . .	25
<i>not</i> half bad.	204	-ow, as a termination, vulgarly	
nothing to do, as a phrasal		pronounced <i>ə</i>	185
adjective = unconnected	193	ox; stalled <i>ox</i>	151
numbers; there is safety in			
numbers	164	pains; for your <i>pains</i>	318
nut (= head)	254	a fool for his <i>pains</i>	17
off one's <i>nut</i>	254	paint; to <i>paint</i> the town red . . .	222 f.
nyam-nyam	285 f.	painter; to let go the <i>painter</i> . . .	233
		painter (= panther)	280, Note
<i>ô</i> in <i>lord</i>	183	pal	201
<i>ô</i> , in Vulgar English, for the <i>ô</i> of		Panjandrum	197 f.
educated speech	186 f.	par (= paragraph)	212, 251
<i>ô</i> (= <i>ou</i>), pronounced <i>au</i>	191	parable; to take up one's <i>par-</i>	
<i>ô</i> in Vulgar English, for <i>ô</i>	185	able	139 f.
<i>ô</i> in educated Southern English		parcel	206
before <i>th</i> , <i>ss</i> , <i>st</i> , <i>ff</i> , <i>fl</i>	184 f.	pardner (= partner)	312
<i>ô</i> , the sound of long <i>o</i> before <i>r</i> . . .	185	part (<i>verb</i>) = to part with one's	
<i>ôô</i> , pronounced <i>ô</i> by "Swells". . .	184	money	173, Note
<i>ôô</i> , in educated, and in Vulgar		passeth; it passeth the wit	
English	183 f.	of man	168
Objective case, used absolutely 53, Note		patter (<i>subst.</i>), to patter	257
ochre (= money)	171, Note; 227	patter-song, etc.	257
O. K. (= oll korrek)	217	Pav. (= Pavilion)	252
old; as <i>old</i> as the hills	162	Peeler	201 f.
<i>old</i> , high <i>old</i> = jolly	202	peg (= stimulant)	250
<i>old</i> man	201	perished (= benumbed)	276
ole (= old)	189	perks (= perquisites)	304
ole pal	201	permiskus; see promiscuous.	
olive-branch	167	persuasion	219, Note
on, vulgar for <i>of</i>	304	perversion	253
on; <i>on</i> the mend, etc.	196	pervert (<i>subst.</i>)	252 f.
on (<i>adv.</i>); I'm <i>on</i>	306 f.	pick-me-up (= stimulant).	250
<i>On</i> , Stanley, <i>on!</i>	306, Note	pieces (= money)	172, Note
one; like <i>one</i> o'clock	208	pile; to <i>pile</i> it up (= to lie). . .	258
only = except	115 ff.	pink (= the nude)	213
only for = but for	116	piper; the <i>Piper</i> who played	
only that = but that	117	before Moses	158 f.
only, as a strengthened adversa-		Piper (Champagne?)	279
tive <i>but</i>	117, 118	pippin	201
only = but that	117 f.	pitch (<i>verb</i>); to <i>pitch</i> into a person.	289
only = adversative <i>but</i>	118	place; all over the <i>place</i>	242 ff.
only this moment	119	his <i>place</i> shall know him no more.	162
only = neither more nor less		play; as good as a <i>play</i>	203
than	119	pleasant; lines in <i>pleasant</i> places	
only, place of	119	[150 f., 319	
ony, vulgar for <i>only</i>	191	ploughed (= plucked)	266
oof (= money) 173, Note; 227, 320		plucked.	266
oof-bird	227	plummy.	216
oof-tish	227, 229, 320	pooty	171, Note; 207
optics (= eyes)	175, Note; 253 f.	<i>pooty</i> nice	226
oracle; to work the <i>oracle</i> 295, Note		pop, to pop	306
order; that's a strong (large)		pop-shop	306
<i>order</i>	207	pot; to put the <i>pot</i> on	283 f.

	Page		Page
to go to <i>pot</i>	300	rooter	301
a little <i>pot</i> is soon hot.	284	rorty	209
a <i>pot</i> of money	283 f.	rot (= bosh)	236
<i>pot</i> (<i>Racing</i>) = favourite; top- sawyer.	297	rough (<i>subst.</i>)	290
potash	278 f.	roughish	281
pot-hat	247	round; all <i>round</i> my hat. 240, Note to go <i>round</i>	304
pot-hunting.	300	rouser	301
powers; the <i>powers</i> that be.	168	rum.	224
prig.	198	rummy	224
proud; to do a man <i>proud</i>	307 f.	run (<i>subst.</i>); to have the <i>run</i> of a place	288 f.
put; to <i>put</i> the <i>pot</i> on.	283 f.	the <i>run</i> of one's teeth.	289
promiscuous	172, Note	run (<i>verb</i>); to <i>run</i> into money. 308, Note to <i>run</i> in	287
proper	204	it won't <i>run</i> to it	282
pug (= pugilist)	251	I <i>run</i> to it.	282 f.
puggaree	241, Note	he who <i>runs</i> may read	126
pull; to <i>pull</i> in the ochre. 230, Note; [231]		run n i n g; in (out of) the <i>running</i> 259 f.	
pully sowty = poulet sauté. 172, [Note]			
Q. T.; on the <i>Q. T.</i>	216, 246, Note	S. and B.	278
quid (= sovereign)	171, Note, 227	safe as houses	291
quisby	175, Note	safety; there is <i>safety</i> in num- bers	164
r, excrescent, in Vulgar Engl.	185	said or sung.	169, 320
R; "Mrs. R."	135	sandy-topped.	293
Rad (= Radical)	314	saps.	198
Rahab	127	sausage (= German)	255, 296
raise = bring up	29	savvey	276
raised pie	29	say (<i>subst.</i>)	296
ramp (= cheating)	285	scaly	271
Ramshotam, Ramshot- tom; Mrs. R.	135 f.	scarlet thread (of Rahab)	127
rapper	215	scissors!	301, Note
rare.	203	scorcher	200, 301, 302
a <i>rare</i> but (<i>adr.</i>)	244, Note	Scott (apology for an oath)	305
rattler	302	scratch (<i>subst.</i>)	298
rattling (= excessive)	302	screamer	302
rayther (= rather)	191	screw (= salary)	283
real jam.	285	screw (= skinflint)	293
Rebeccaite.	137	scrumpious, scrumpshus. [209]	
Rebekah	137	sea; those who go down to the <i>sea</i> in ships.	155
Rechabites	138	at <i>sea</i>	309
reglar.	207	sech, for <i>such</i>	189
rest; to set up one's <i>rest</i>	283 f.	secret; the <i>secrets</i> of the prison- house.	157, Note
reverse (<i>verb</i>) (<i>Waltzing</i>) 200, Note		seethe; to <i>seethe</i> a kid in its mother's milk	145
ribstone (pippin)	201, 234	set; to <i>set</i> up one's rest.	283 f.
rib-tickler	302	shelve (<i>verb</i>)	265 f.
rich (= capital)	203	shepherd's weather-glass 11, [Note]	
richer; see no.		shet, for <i>shut</i>	189
rig out (= dress)	253	shine (<i>subst.</i>); to take the <i>shine</i> out of.	263
right; the <i>right</i> sort.	239	shine (= shindy).	263, Note
a <i>right</i> 'un.	201	shino (= money).	231
his <i>right</i> hand has lost its cunning. 164			
ripper	214		
ripping.	214, 228		
rollicking	203		
romp; to <i>romp</i> in (first)	293		

	Page.		Page.
shirty (= cross)	235	sparks; as the <i>sparks</i> fly upward	148f.
shop; all over the <i>shop</i>	242ff.	sparkler	200
"shoppy" phrases	206 f., 314	spats (= spatterdashes)	250
shot; like a <i>shot</i>	305 f.	spec (= speculation)	249
shots in the locker	227	specs (= spectacles)	249
shovel (<i>verb</i>)	294	speech; his <i>speech</i> bewrayeth	
shunt, to shunt	265	him	165
side (<i>in Billiards</i>)	155	spice	212, 221
to put 'side' on	155 f.	spicey, spicy	212
side-splitter	302	spiff	176, Note; 213 f.
simple (= guileless)	160	spiffing, spiffy	213 f.
simply	205	spiffical	214
single; a <i>single</i> heart	160 f.	spiked	266
single-eyed	161	spikey	275
single-hearted	161	spill (<i>subst.</i>) = fall	312
single-minded	161	spinach; gammon and <i>spinach</i>	
singleness of heart	161	280, Note.	
singleness of vision	160	splutter (= speak)	257
Sisera	137	spoil; to rejoice as he that find-	
sit up; to make a person <i>sit up</i>		eth great <i>spoil</i>	165
[36, Note		spoil; to <i>spoil</i> the Egyptians	129
sit-upons	245	spoil; to <i>spoil</i> for a fight	25ff.
size up (<i>verb</i>)	277	spondulics	229
skilligolee, skilly	314f.	spoof (<i>verb</i>)	173, Note; 228
skin; to escape with the <i>skin</i> of		spoon (<i>verb</i>)	171, Note
one's teeth	140 f.	spot (<i>verb</i>)	275
to save one's <i>skin</i>	141	sprawly	311
skin (<i>verb</i>); to <i>skin</i> the lamb	303, Note	sprec	221
skirt-dance	307	sprint, to sprint	311
slap (<i>adv.</i>)	293	sprinter	311
slap-up	210	square (<i>verb</i>)	287
slasher	300 f.	to <i>square</i> the odds	282
sleeve; to have a thing up one's		squelch (<i>verb</i>)	267
<i>sleeve</i>	130, Note	squench (<i>verb</i>)	267 f.
slop (= policeman)	202	stable; to stand in with the	
smart	202	<i>stable</i>	303, Note
snakes; a caution to <i>snakes</i>	279	stalled ox	151
<i>Snakes!</i>	279	stand; to <i>stand</i> on velvet. 285, Note	
<i>Snakes</i> and painters!	279, Note	to <i>stand</i> in with the stable. 303, Note	
snap (<i>subst.</i>)	290	stars; the <i>stars</i> in their courses	137
snappy	212	stash (<i>verb</i>)	258, Note
sneaks	198	steep (<i>Slang senses</i>)	30, Note
snide (<i>adj.</i>)	239 f.	stiffish	281
a <i>snide</i> 'un.	201	stiff 'un.	295, Note
soap (-board) crawler	199	still; the <i>still</i> small voice	148
soapy	199	Stilton; that's the <i>Stilton!</i> 29, 235	
Soda and B.	278	stim (= stimulant)	250
sold again!	270	stink; to <i>stink</i> in the nostrils	157
something to do, as a phra-		stippling	309
sal adjective = connected.	193	St. Leger race	284
son of a gun	198	stone broke, stoney	268
sooner; see no.		stone-broker	269
sort; the right <i>sort</i>	200	stone wall	39, Note
<i>yer sort</i>	200	strain; to <i>strain</i> at a gnat. 151 f.	
sorts; all <i>sorts</i> and conditions of		strain; to <i>strain</i> out	151 f.
men	169	to <i>strain</i> at a thing	152 f.
sov (= sovereign)	250	straws in the hair	248, Note
spangles (= money)	229	straw-thatched (= yellow-	
spanker	301	haired)	293

	Page.		Page.
street; up that <i>street</i>	300	toast; to have a person on <i>toast</i>	[316, Note
in the same <i>street</i> with	300	toddle (<i>verb</i>)	281
stripe	171, Note	toff.	175, Note; 197
strong; that's a <i>strong</i> order	207	togs (= dress)	253
stronger; see <i>no</i> , <i>not</i>		tog (<i>verb</i>) = to dress	253
stuff	235	toko	287
stumer	228, Note	tommy	280
stump (<i>verb</i>)	269	tommy-rot	280, 320
stumped	269	tongue; to put one's <i>tongue</i> in	
stunner.	301	one's cheek.	240, Note
Sunday; a whole month of <i>Sun-</i>		tootsies, tootsicums, etc.	[254, 281
days	259, Note	top-hat	247
sundowner	220, Note	topper	200, 301
suspended	275	topper (= tall hat).	247
swagger	156, Note	topping.	202
swell	197	top-row.	206
swelp, s'elp, s'help = so help		topsawyer.	197
[301, Note		to-rights	280
swim (<i>subst.</i>)	261	tow-headed	293
to be in (out of) the <i>swim</i>	261 f.	treacle and mustard	274
swot (<i>verb</i>)	271, Note	trifle.	233 f.
<i>t + j</i> , becoming <i>ts</i>	188	Troc (= Trocadero)	252
tadpole	313	trotters (= feet)	254
take; to <i>take</i> one's life in one's		trouble (<i>subst.</i>); man is born to	
hand	145	<i>trouble</i>	148
tall talk	30, Note	trouble (<i>verb</i>).	304
tanner	227	tulip	201
taper	313	tumble (to) (<i>verb</i>)	316, Note
Ta, ta!	281	tuppenny (= head)	25
tec (= detective)	249	twig (<i>verb</i>)	275 f.
teeth; to escape with the skin		twister	302 f.
of one's <i>teeth</i>	140 f.		
the run of one's <i>teeth</i>	289	umbrella; chucking an <i>umbrella</i>	
tender mercies	151	at him	303
tents (= lodges of the Rechab-		unawares; some have enter-	
ites)	138	tained angels <i>unawares</i>	167
there you are!	276	uneek (= unique)	200
there; all <i>there</i>	240 f.	understanded	168
thing; quite the <i>thing</i>	29	unwhisperables	245
<i>thencan</i>	120	up to the nines	281
<i>thymcan</i> (= seem)	121		
think; I don't <i>think</i>	239, Note	vac (= vacation)	250
it <i>thinketh</i> long	221	velvet; to stand on <i>velvet</i> . 285, Note	
to <i>think</i> scorn (of)	121 f.	vert (<i>subst.</i>) = convert	252
to <i>think</i> shame	121	vet = veterinary surgeon	249
to <i>think</i> long	120—123	Vic = Victoria Theatre	252
to <i>think</i> good, fit, proper, etc.	124	voice; the <i>still</i> , small voice	148
thorns; crackling of <i>thorns</i>	167	vot, for <i>what</i>	190
thou. = thousand.	250		
thumper	301	<i>u, wh</i>	189 f., 320
thunder and tommy	280	wash; to <i>wash</i> one's hands of a	
thundering	203	thing	143 f.
ticket; quite the <i>ticket</i>	29	way (= a winning way)	280
tidy.	204	weak; to astonish a person's <i>weak</i>	
tin (= coin).	227, 307	mind	35, Note
tip (<i>verb</i>) = to give	294	whacker	301
tip-top	202	what; up to <i>what's what</i>	239
to; as <i>to</i>	37 & Note		

	Page.		Page.
to give " <i>what</i> for"	277f.	wiser; see no.	
whether = which one of two?	108	witch; he is no <i>witch</i>	84
whether (<i>conjunction</i>)	108ff.	with, replacing an older <i>for</i>	44
whether, intermediate between		with = in spite of	2
interrog. pron. and conjunction. . .	108ff.	wits; at one's <i>wits'</i> end.	309, Note
whether or no (not)	110ff.	wodger = what do you	188
whether... or no (not)	112ff.	work (<i>verb</i>)	308f.
whopper	301f.	to <i>work</i> the oracle	295, Note
wicked; where the <i>wicked</i> cease		worse; see no, not.	
from troubling.	127	worthier; see no.	
widow; it makes the <i>widow's</i>		wot, for <i>what</i>	190
heart to sing	148	wrapping up the knocker.	215, Note
willow-wielder	258, Note	writter	228, Note
windage	319	Yah!	298f.
winking; like <i>winking</i>	208	young man = assistant	171
wire (verb); to <i>wire</i> in	290	yours faithfully	201
to <i>wire</i> into a person	289	yum-yum	285f.
wisdom; there is <i>wisdom</i> in the		yus, for <i>yes</i>	190
multitude of counsellors	164		
wise; <i>wise</i> in his generation	142f.		

